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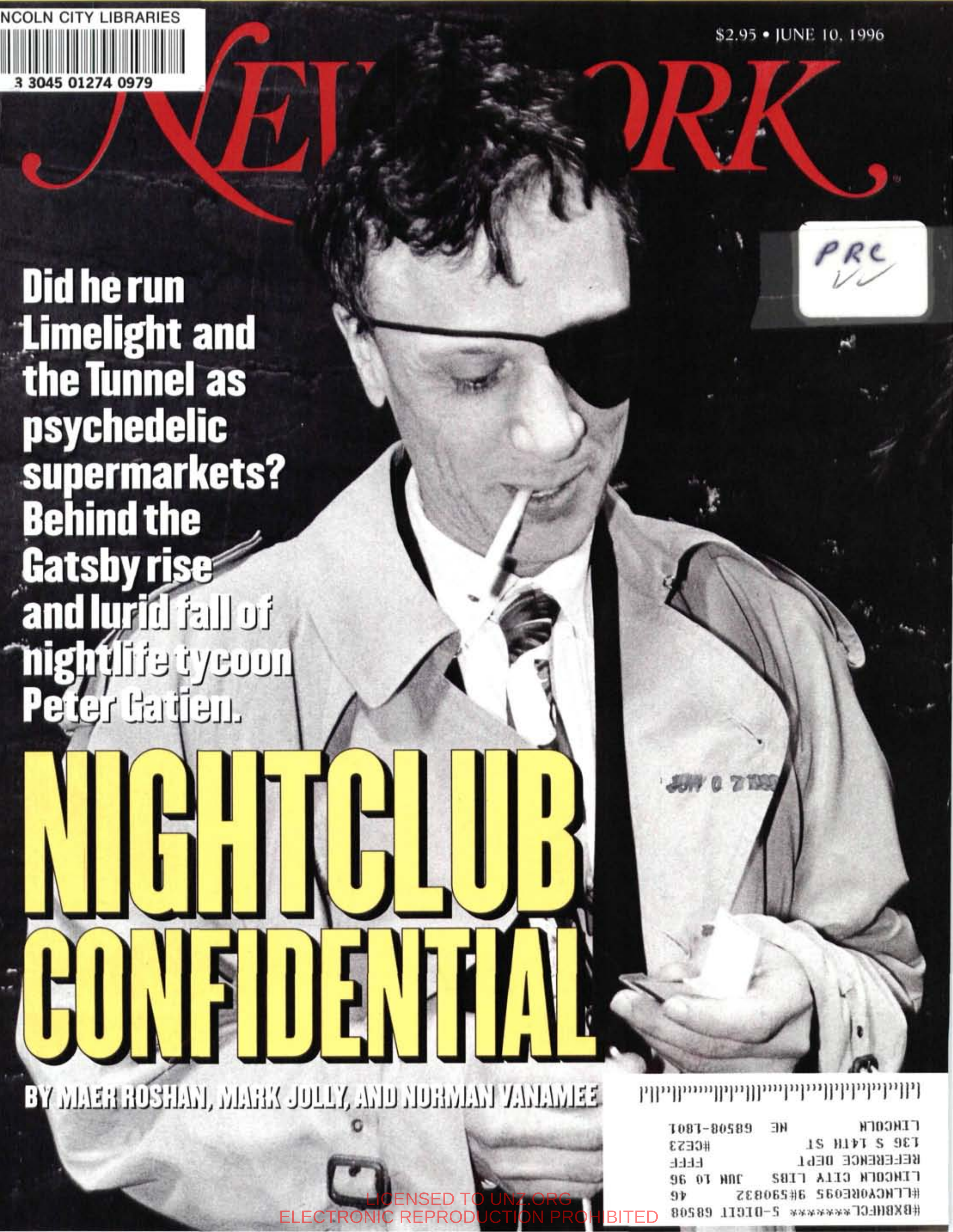

PRC
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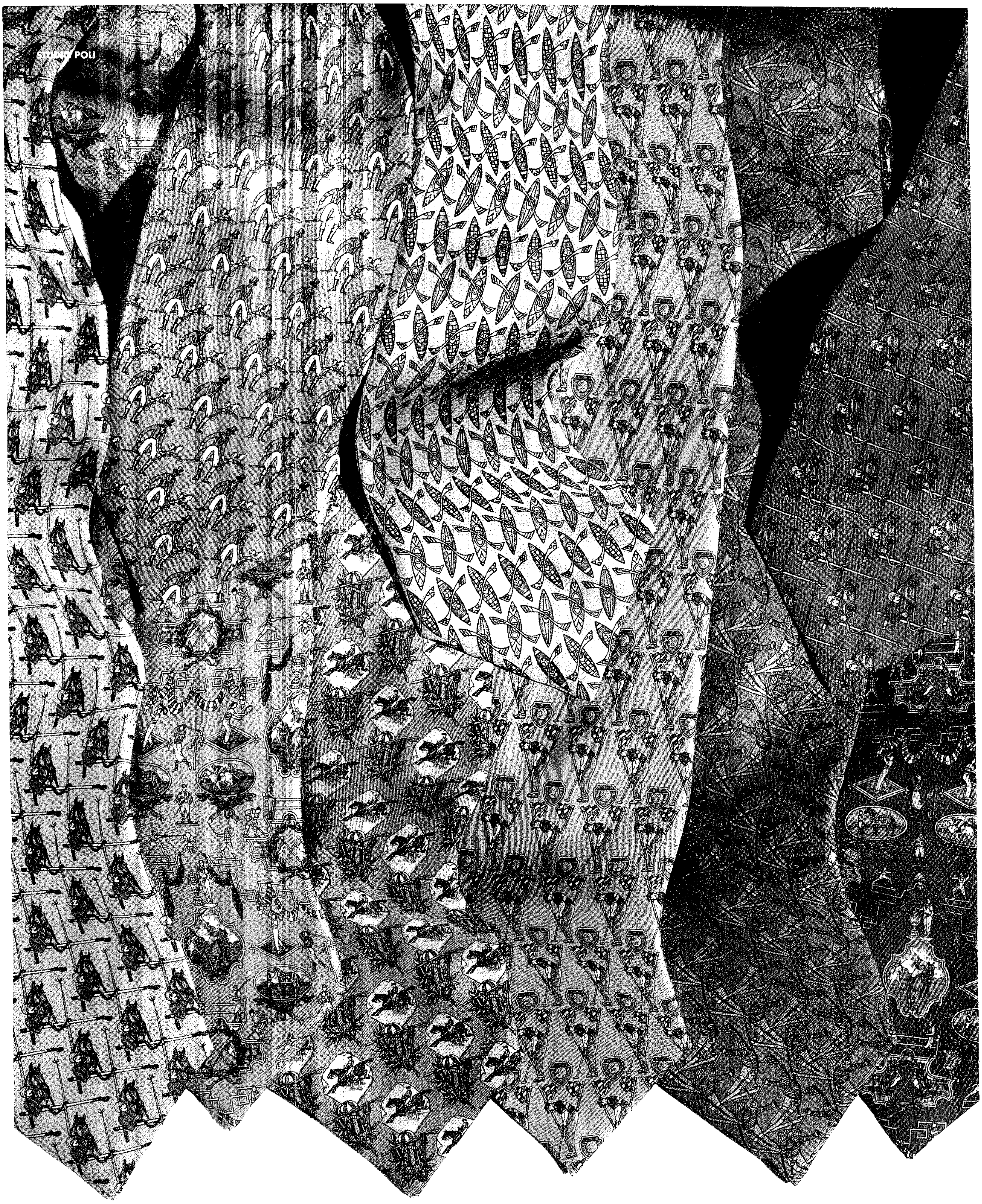
Did he run Limelight and the Tunnel as psychedelic supermarkets? Behind the Gatsby rise and lurid fall of nightlife tycoon Peter Gatien.

NIGHTCLUB CONFIDENTIAL

BY MAER ROSHAN, MARK JOLLY, AND NORMAN VANAMEE

JUN 0 7 1996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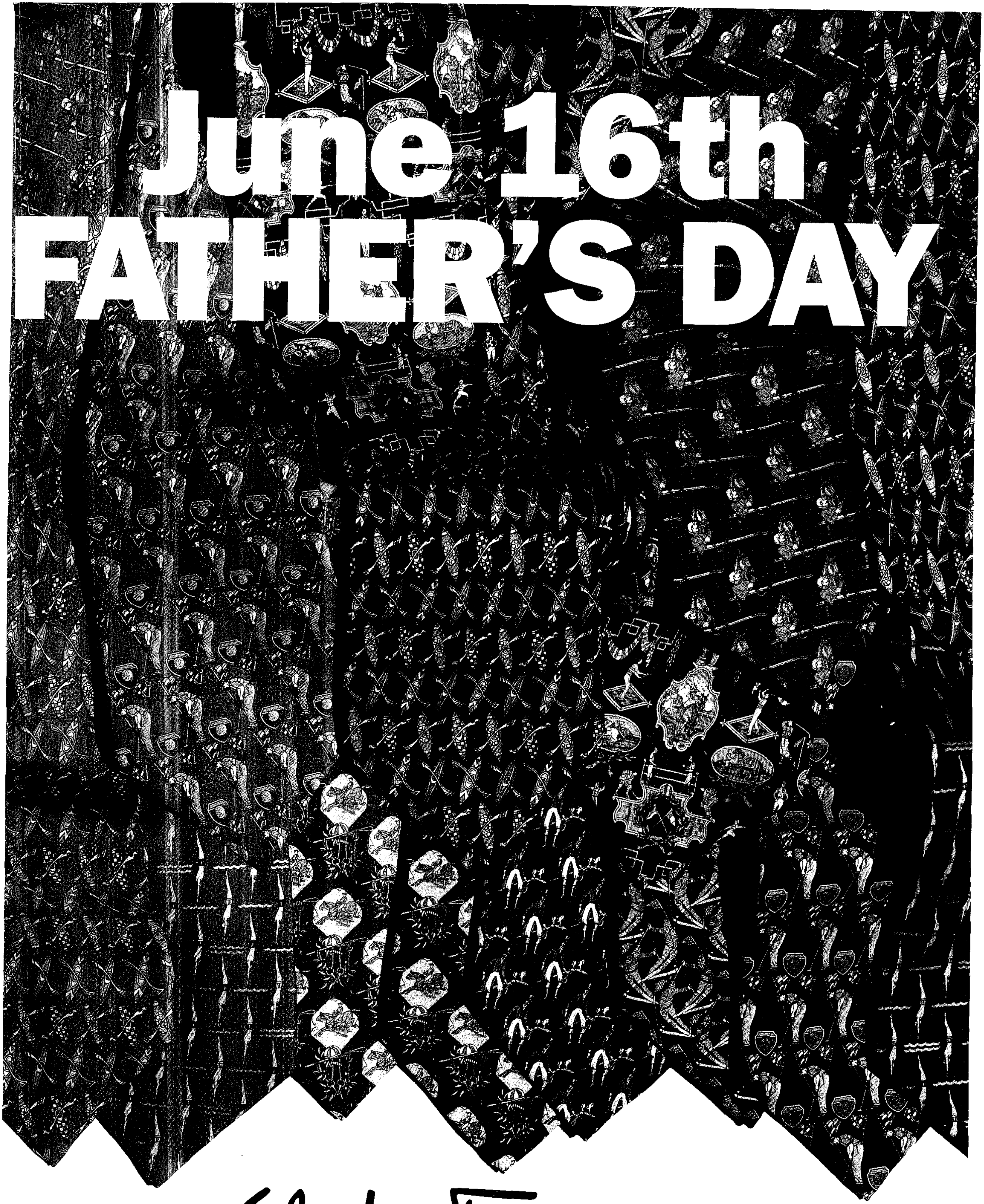

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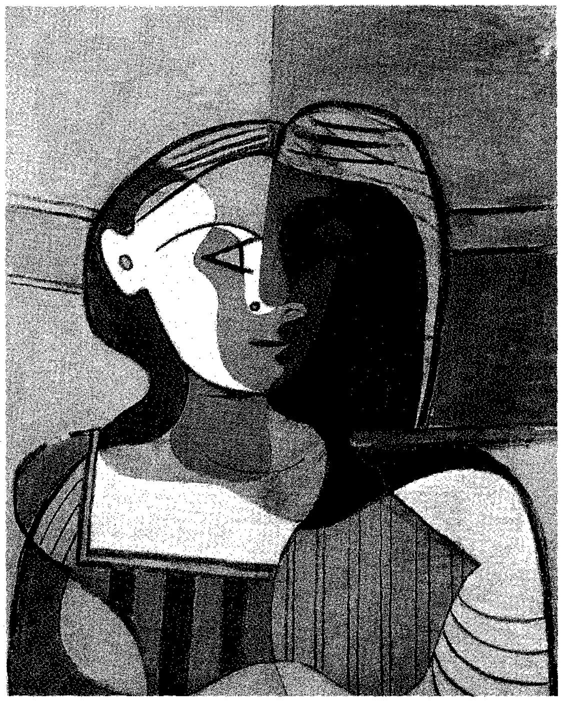
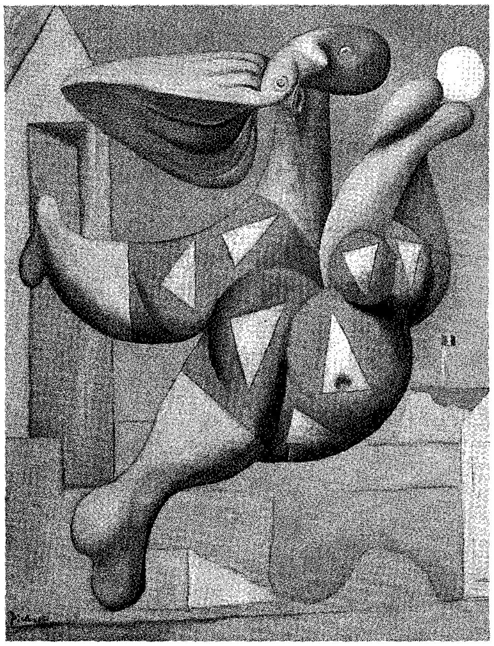
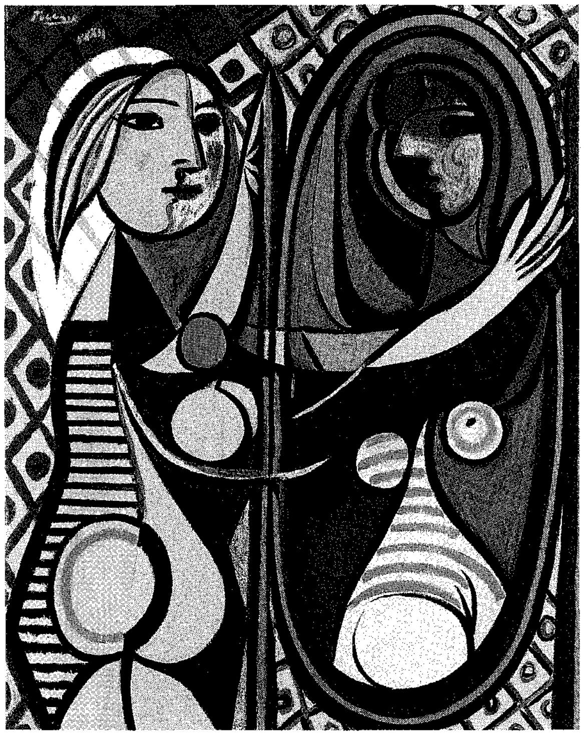
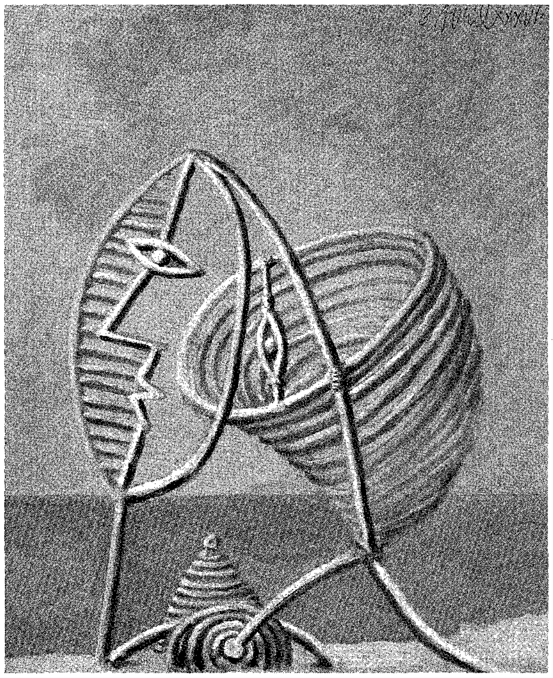




Picasso and

Left to right: Portraits of Marie-Thérèse Walter
Bust of a Girl, 1926. Musée Picasso, Paris • *Bather with Beach Ball*, 1932. The Museum of Modern Art •
Girl Before a Mirror, 1932. The Museum of Modern Art • *Portrait of a Young Woman*, 1936. Musée Picasso, Paris
Photo R.M.N. ©1996 Estate of Pablo Picasso/Artists Rights Society (ARS), NY





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FATHER'S DAY IS JUNE 16

Contents June 10, 1996

> *"Michael {Milken} didn't have mirrors, except the ones that said:*
> *'You are the fairest of them all.' "*
>
> NADAV KENNAN, PAGE 22

22 Is Michael Milken Keyser Söze?

By Suzanna Andrews

Six years after he was sent to jail for conspiracy to manipulate markets, and three years after he reemerged as a nineties-friendly philanthropist, America's most infamous capitalist remains an enigma. Is Michael Milken, now suffering from advanced prostate cancer, ready to be redeemed? Or—with his hand in the Time Warner–Turner merger and other megadeals involving the usual suspects—is he violating the spirit and maybe the letter of his probation? In his first in-depth interview since the government began its latest investigation of his business dealings, Milken discusses his illness, his alleged misdeeds, and why he deserves to be paid $50 million as a "consultant" to Ted Turner.

32 The Agony, the Ecstasy

By Maer Roshan, Mark Jolly, and Norman Vanamee

Peter Gatien built an empire that included nightclubs like Tunnel, Limelight, and Palladium and successfully made the transition from the cocaine-fueled eighties to the ecstasy-fueled nineties. In the process, say associates, he may have developed quite a drug habit himself. All the while, he remained a chronic outsider, aloof from the scene he created and, it seems, cowed by his common-law wife and partner. Now he's been indicted on federal charges that his clubs were drug supermarkets. Was he the ringleader, or a scapegoat?

40 Dressing Down For Success

The recent trend in corporate offices encouraging dress-down Fridays may be intended to promote a less-stressful atmosphere, but it's doing anything but that for a lot of men in the rep-tie-and-briefcase brigade who find themselves nervous about where the line falls between casual and sloppy. Their solution: Get a shopper to put together a suitable look.

Gotham

15 Save the Save-the-Earth bar; women who love men who love women who follow the rules

Departments

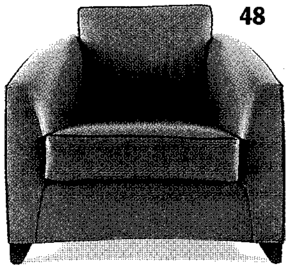
20 The National Interest
Jacob Weisberg

From Balanced-Budget Bob to Tax-Cut Charlie: Can Bob Dole convincingly make the switch?

57 The Insatiable Critic
Gael Greene

At Solstice, Katy Sparks successfully rejuvenates New American's culinary clichés

Marketplace



46 Best Bets
Corky Pollan

Mid-century modernist furniture; the new style in golf shoes

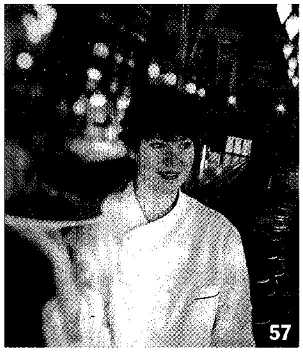
48 Sales & Bargains
Dany Levy

Pre-owned celebrity clothes; art chairs; and computer classes for cyber-dummies

The Arts

49 Books
Walter Kirn

Drinking in America, as viewed from two wildly different perspectives: Caroline Knapp's and George McGovern's



51 Classical Music
Peter G. Davis

Checking in on what's new with André Previn, music's busiest man

53 Dance
Tobi Tobias

Nederlands Dans Theater 3 offers the exquisite pleasures of civilized refinement

55 Television
John Leonard

At season's end, reminders of plot's dispensability in the video age

Cue

59 Toyota Comedy Festival; Joep van Lieshout at Jack Tilton; soft-shell crabs usher in summer; the Battery gets recharged

Misc.

Letters 9

Intelligencer *by Beth Landman Keil and Deborah Mitchell* 13

***New York* Competition** *by Mary Ann Madden* 102

***Guardian* Crossword** 103

'Cue' Crossword *by Maura B. Jacobson* 103

Bad Publicity *by Larry Doyle and Kyle Baker* 104

Classified 91

Strictly Personals 99

Online

Chat with "Strictly Personals" director Nancy Fedder in the *New York* Forum on June 5 at 9 P.M. On CompuServe, *go* NYTALK.

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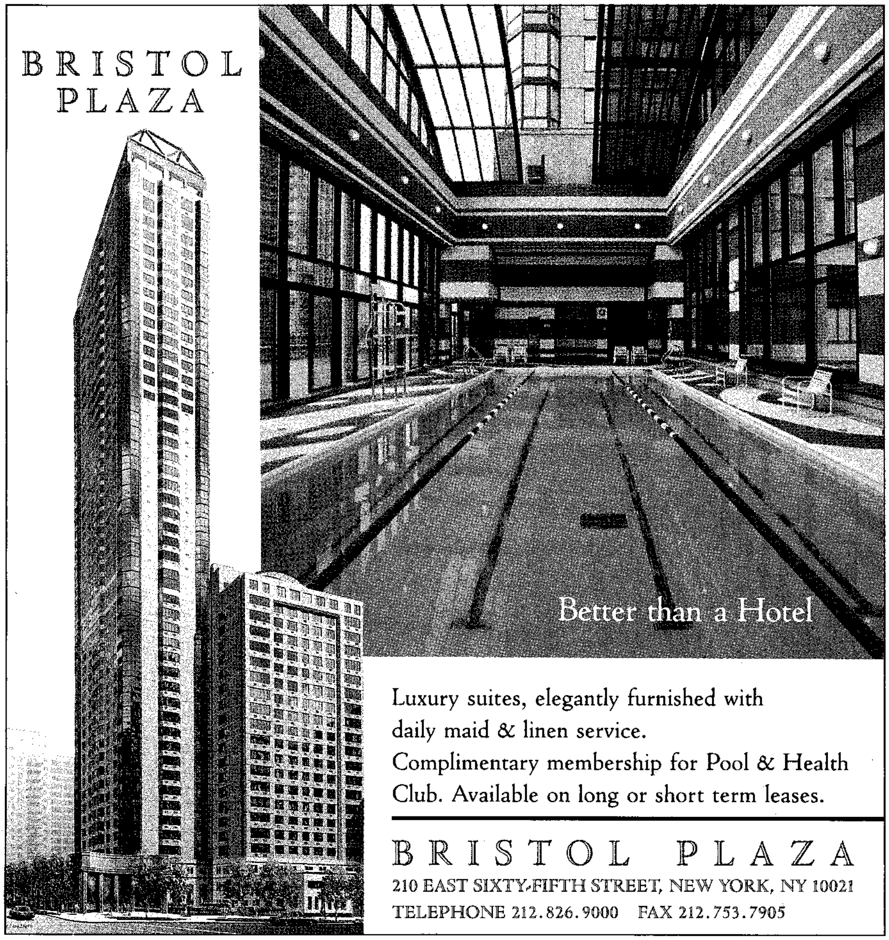

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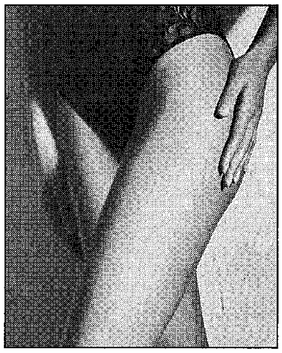

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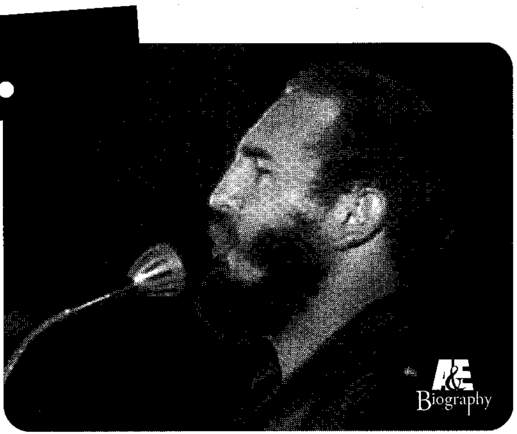
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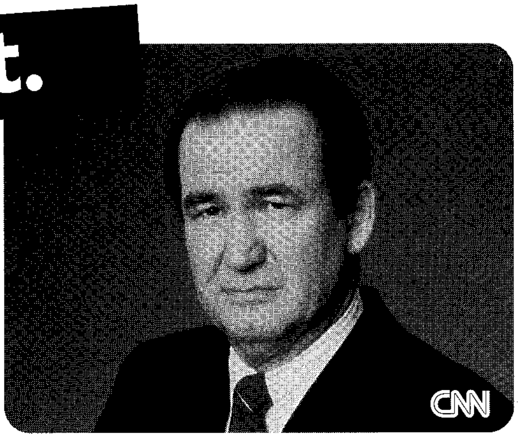

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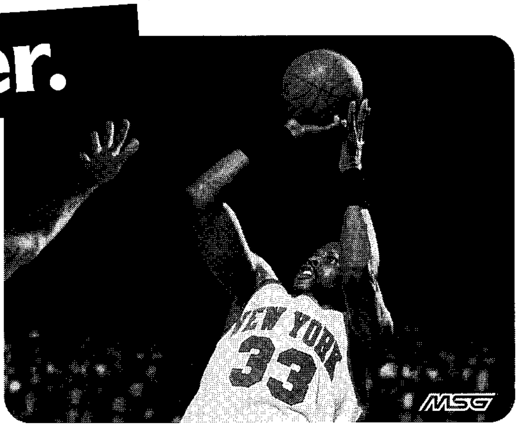
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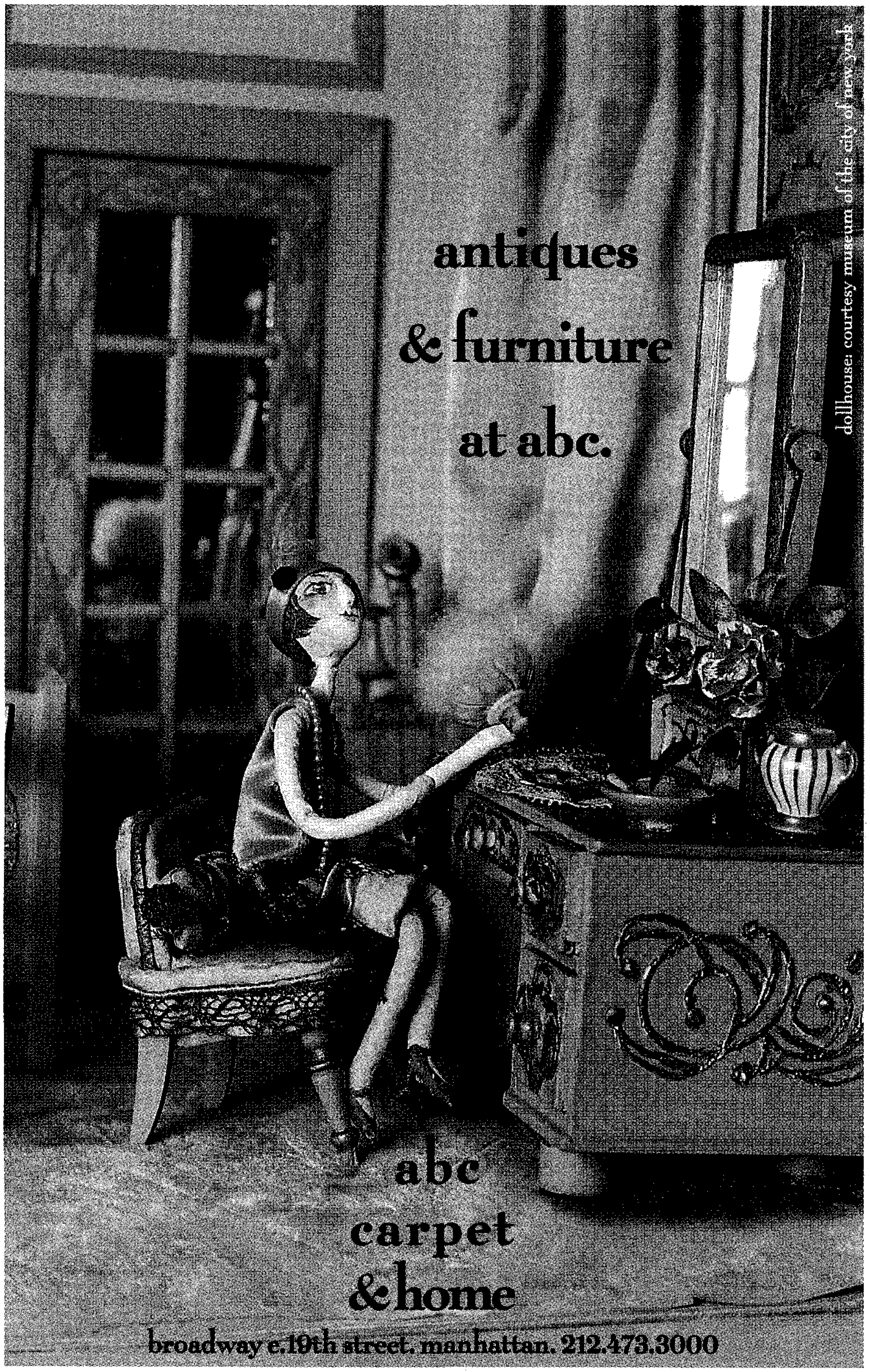
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LETTERS JUNE 10, 1996

Doctors in The House

ALONGSIDE THE ACCOLADES AND worldwide acclaim that Dr. Fred Epstein receives on a regular basis, there is the incomparable human spirit that can't be captured in any article ["This *Is* Brain Surgery," by Craig Horowitz, May 20]. Dr. Epstein was able to show us, parents of a former 3-year-old patient in the throes of a horrific situation, the means to an end.

Within minutes of our first meeting, Dr. Epstein began "curing" us. He made us feel that we had no other choice than to put our faith in him, and that he was the most qualified person in the world to care for our daughter. He shook our hands, hugged us, and promised that she would be fine. He answered all of our questions, and then all of our prayers.

He greeted us in the O.R. waiting room last November with the same outstretched arms and warm smile he'd given us weeks before. He told us, "She's fine. It was exactly what I thought it would be."

Dr. Epstein cares immensely about the children's lives he saves and touches. He cares deeply about the family circles he enters. If any parents think their child needs his special services and care, don't walk to him. Run.

Amy and Michael Levenstein
JERICHO, N.Y.

WHILE I APPRECIATE THE HONOR OF BEING listed in your article on New York City's "best" doctors ["The Best Doctors in New York," May 20], I feel such articles are a significant disservice to the patients of the thousands of excellent physicians who are not recognized. Despite your disclaimers and good intentions, it plants an unwarranted seed of doubt and causes unnecessary stress in the patients and families of unlisted physicians.

Richard J. Macchia, M.D.
BROOKLYN

AS BOTH A DOCTOR AND A DOCTOR'S SON, I found Roger Rosenblatt's "A Doctor in the House" [May 20] to be one of the

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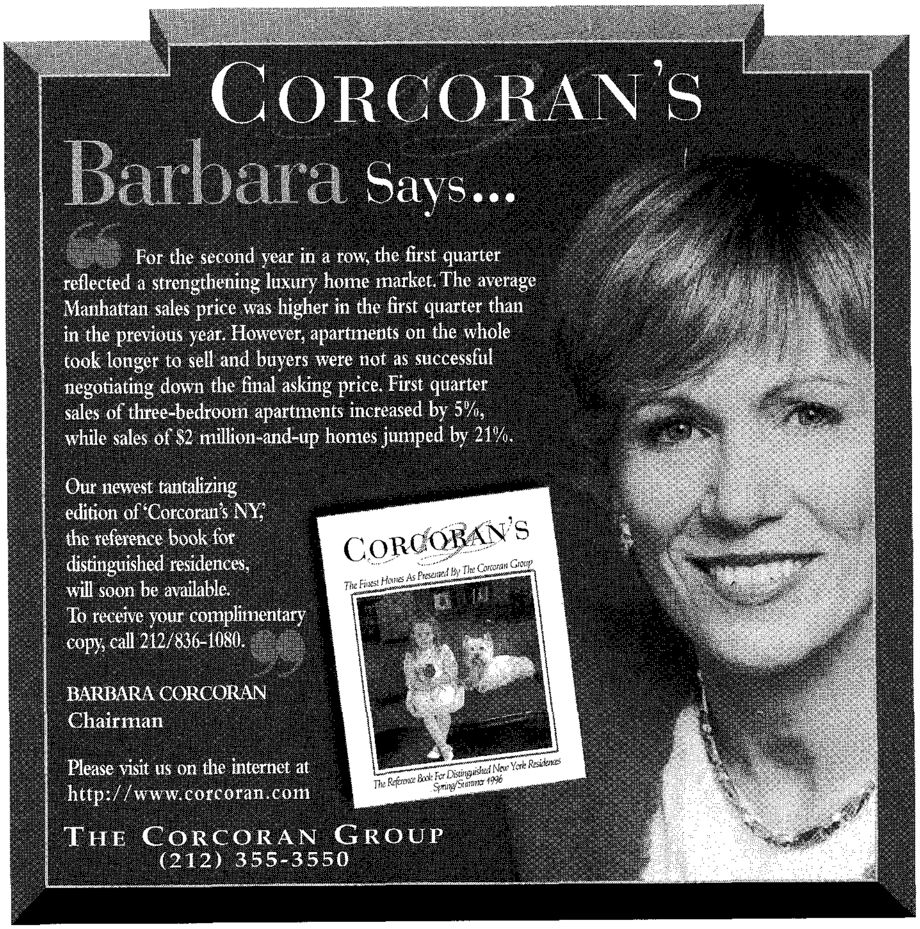
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Barbara Says...

"For the second year in a row, the first quarter reflected a strengthening luxury home market. The average Manhattan sales price was higher in the first quarter than in the previous year. However, apartments on the whole took longer to sell and buyers were not as successful negotiating down the final asking price. First quarter sales of three-bedroom apartments increased by 5%, while sales of $2 million-and-up homes jumped by 21%.

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most insightful and poignant descriptions of what it means to be a doctor that I have ever read. It is the indefinable human qualities, exemplified by Mr. Rosenblatt's father, that render any physician "the best," not inclusion in a published list of so-called best doctors as appeared in the same issue of the magazine.

Edgar D. Altchek, M.D.
MANHATTAN

I PERUSED YOUR ARTICLES ON THE BEST doctors in New York with some amusement. How quintessentially New York to believe there is such a thing. It reminded me of cocktail parties at my parents' house, everyone bragging about how good their respective medical man was. As my father used to say, the best doctor is the qualified one who cares about you. The famous are usually too busy to qualify.

I was not amused, however, to see that you made no attempt to cover emergency medicine. Again, how classically New York. It is a characteristic of medicine in the Northeast that patients and doctors assume that disease will present electively, and that there will be sufficient time for non-emergent evaluation and therapy. New York and Boston are the type cases of this syndrome. If one has a stable life-threatening disease, there are a number of world-class hospitals that could provide state-of-the-art care—nine to five, Monday through Friday.

But New Yorkers who develop any of the common, life-threatening cardiovascular, pulmonary, infectious, or neurological diseases that present without warning are most likely destined for a far different quality of care. This reflects the inadequate resources that have been applied to the treatment of emergent disease in our city, and it is especially disturbing because emergency care reflects a hospital's most basic commitment to its community.

Norman A. Paradis, M.D.
BROOKLYN

Princess Betsy

AS A PROMOTER OF THE GROUP AMERICANS in Admiration of Princess Di, I found Michael Tomasky's notice that Lieutenant Governor Betsy McCaughey Ross is the "Lady Di of New York Politics" an apt summation ["Who's Killing Betsy," May 13]. After all, like the Princess of Wales, McCaughey Ross is solidly identified as a "political neophyte" who turned off the "ruling royalty"—the inner circle of Governor Pataki and Senator D'Amato. But just as Diana could count on being warmly received as the "queen of people's hearts," McCaughey Ross is seen by Cooper Union's Fred Siegel as genuinely touching the hearts of "moderates, Manhattanites, [and] upper-class women"—audiences Pataki "can't speak to."

Just as Diana has recently spoken of her desire to "not go quietly," McCaughey Ross's work in education reform and newborn-infant hospital stays capitalizes on her leadership role, even as lieutenant governor. If McCaughey Ross continues to get media attention for these issues, voters might start to wonder why Pataki is frittering away energy on playing bully. If GOP insiders allow *New York*'s KILLING CINDERELLA headline to become reality, they might find voters seeing them as Cinderella's jealous step-sisters.

Ronald M. Eng
WASHINGTON, D.C.

Pablo's Ego

I WAS PLEASED TO COME ACROSS THE PIECE by Mark Stevens on the current Picasso exhibition ["Art: I, Picasso," May 6]. One has gotten so used to the sickeningly uncritical and laudatory assessments of Picasso by the art Establishment that Stevens's review was like a breath of fresh air. Finally, someone who takes on the myth of Picasso, without having to resort to the simplistic ad hominem attacks of recent biographies. Stevens deserves praise for cutting through the self-congratulatory rhetoric of standard art criticism and for seeing the Picasso phenomenon itself as a reflection of our own narcissistic, ego-obsessed century. Maybe this will aid in the process of separating Picasso the myth from the art of Picasso.

Dirk Johnson
BLOOMINGTON, IND.

Corporate Kamikaze

ANOTHER ARTICLE THAT WAS RIGHT ON THE money in pointing out the hypocrisy of the critics hyperventilating about the restructuring of corporate America ["Natural-Born Killers," by James J. Cramer, May 20]. And pay no attention to the ignoramus whose letter *New York* Magazine printed in the same issue re your tobacco article. He's probably covered by a pension fund and has money in a mutual fund whose strategies are precisely those about which he's babbling. Keep it up.

John H. Noonan
CHICAGO, ILL.

Correction In "The Best Doctors in New York," Dr. Richard Rosner's subspecialty was listed incorrectly. He is board-certified as a subspecialist in forensic psychiatry and adolescent psychiatry.

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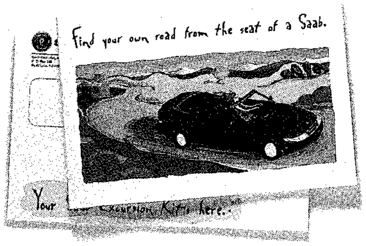
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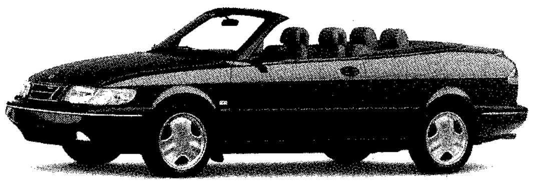

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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

WHERE THERE'S NO WILL...

Seemingly every Disney/Cap Cities/ABC media employee from **Roone Arledge** on down was at the American News Women's Club dinner in Washington honoring **Sam Donaldson** last week, with one glaring exception: Donaldson's longtime conservative Sunday-morning counterpart **George Will.** According to a source at the dinner, when someone asked **Barbara Walters** where he was, she replied, "That's what Roone wants to know." Adds the source, "Arledge was visibly annoyed by his absence." An ABC spokeswoman maintains that Will and Donaldson "have been working together for years and are friendly" But it is worth noting that on the night of the dinner, Will *could* have attended: He was in Georgetown, just a few minutes away from where it took place. Will did not return calls.

George Will: MIA

THE TWO MRS. QUAIDS

Poor **Meg Ryan** seems to be burdened with nothing but difficult family members. First came the notorious standoff with her mother and stepfather; more recently, she and her sister-in-law have gotten under each other's skin. **Evi Quaid,** who is married to Dennis's brother Randy, couldn't be more different from Meg: She's a fashion-hungry socialite, while Meg cultivates her down-to-earth granola-girl image. The two generally steer clear of each other, but last weekend, both happened to book rooms at the Hotel Carlyle. Initially miffed by her famous in-law's proximity, Evi was delighted when the phone rang and a nasty little opportunity dropped right into in her lap. "Mrs. Quaid, your car is ready," announced the concierge sometime after 7 P.M. According to an eyewitness, Evi—who was at first baffled by the call—realized the car must have been hired by Meg (to rush her to the Nederlander theater in time for *Rent*'s curtain). Evi told the concierge she'd changed her mind and would no longer be attending the theater that evening. But her evil plan was thwarted: Somehow, Ryan made it to the theater just in time. Ryan and Quaid did not return phone calls.

Meg Ryan: Limo disservice

BUT WHO WILL GET THE BEACH HOUSE?

The juicy Hamptons divorce of the summer is shaping up to be the one between ex–Shearson Lehman head **Peter Cohen** and his wife of twenty-odd years, **Karen.** The two are said to be fighting over everything—including how much fighting is going on. His friends claim the divorce is proceeding amicably, and insist that the couple is currently "in negotiations" over the division of their marital assets. Her friends tell a different story, claiming that negotiations have gone so poorly that they will be meeting in court June 17 so a judge can help divvy up such big-ticket items as the Fifth Avenue apartment and the East Hampton house. He's said to be living with his new girlfriend, **Brooke Goodman,** a flight attendant when they met. And Karen has already been to Europe with her new boyfriend, Goldman, Sachs broker **Jack Hayflick.** His lawyer, David Aronson, was out of town; her lawyer, Robert Stephan Cohen (no relation), declined comment.

DANCING AS FAST AS THEY CAN

The members of Batoto Yetu, a Harlem dance troupe composed of kids ages 3 to 18, were all rehearsed and revved up to deliver a performance for **Hillary Clinton** and **Tipper Gore** at the Theater at Madison Square Garden last Wednesday. But moments before Batoto Yetu was to take the stage, the troupe was told that the First and Second Ladies had to leave earlier than planned, and the performance, which was to have taken thirteen minutes, had been cut down to one minute. Disappointed, the peevish dancers then snubbed the First Lady by walking out on the prearranged photo op. "The kids were upset," said troupe leader Julio Leitao. "We didn't want to take pictures, because our reward is to perform, not to accept a photo as a consolation prize. We made the decision on principle."

Uma Thurman: Bombshell

QUAKING IN THEIR SHOES

Uma Thurman and **Ethan Hawke** had an action-filled day on the set of their new movie, Jersey Films/Columbia Pictures's sci fi thriller *The Eighth Day.* They were filming in the Marin County Civic Center when, says a crew member, "all of a sudden, we had word that there was a bomb threat," and the building was evacuated for close to an hour. Later that afternoon, the area was hit by a minor earthquake. But by then, everyone was too shell-shocked to care. "We were so distracted by the bomb scare, none of us even felt it," says **Stacey Sher,** one of the film's producers.

Additional reporting by Matt Pincus.

Photographs: clockwise from top right, All Action/Retna; Rocky Schenk/Outline; Sigrid Estrada/Gamma-Liaison.

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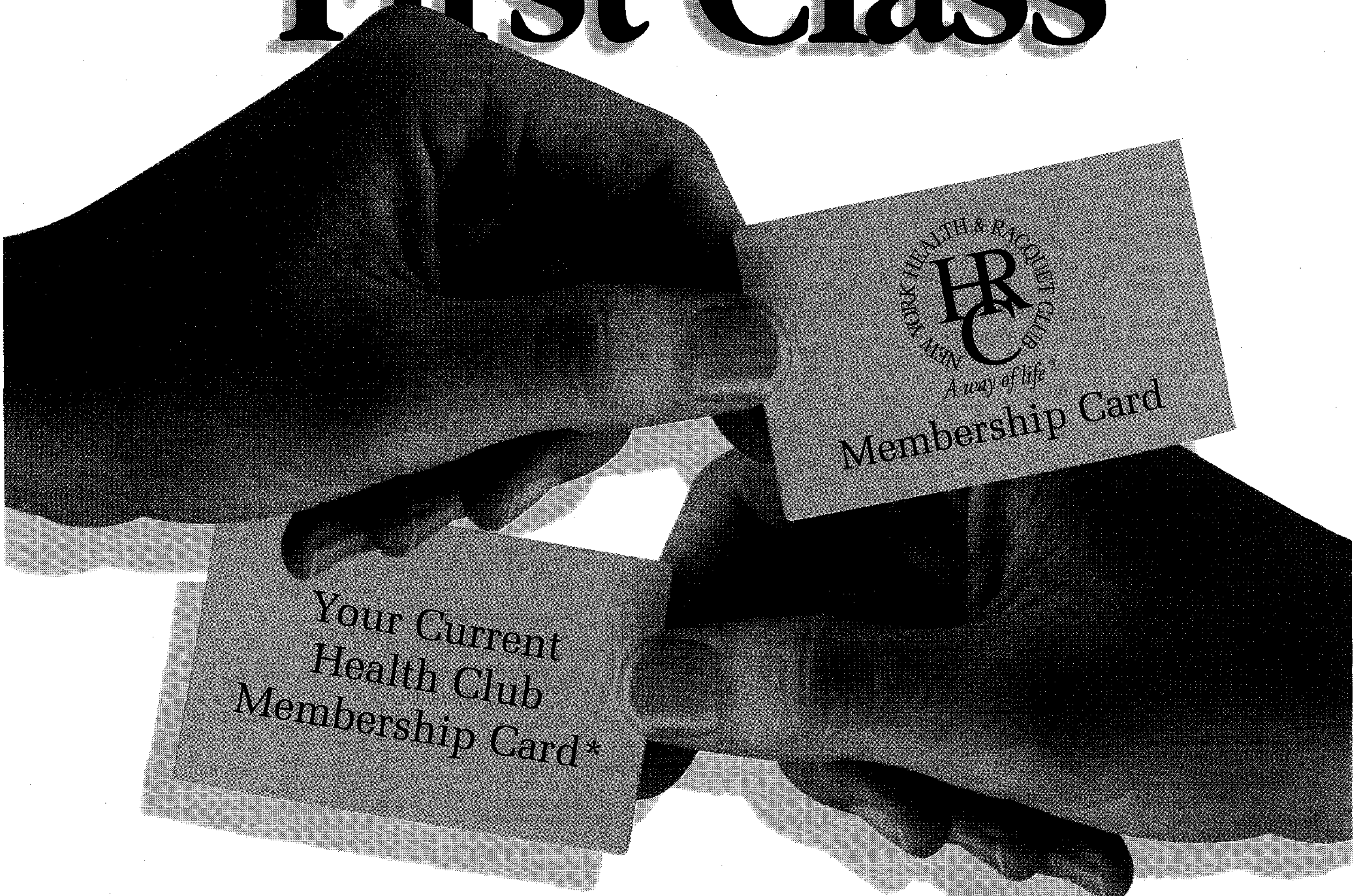

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GOTHAM

Great city to live in if you can afford to get out of it.—*William Rossa Cole*

THE FRONT PAGE

Life With Fathers

The presidential candidates promise to get tough on children.

National Dad put his foot down last week. In New Orleans on Thursday, the Father-in-Chief said he was tired of these teenagers thinking they had the run of the country, robbing and raping people at all hours of the night, and announced that he was grounding America's adolescents. In calling for teen curfews in cities and towns across these United States, Big Daddy Bill explained they were "just like the old-fashioned rules most of us had as kids: 'When the lights come on, be home, Bill' "—except, of course, they'd be enforced by the cops.

Meanwhile, cranky Uncle Bob, who hopes to oust Daddy Bill come fall, was in California touting a tougher fathering line. "Why not try work and discipline and duty and personal responsibility for a change?" Uncle Bob grouched, promising not only curfews for teens but hard time in federally mandated minimum amounts. Then, as the crotchety are wont to do, Uncle Bob got a little misty. "Some children are never hugged or never touched after their birth," the old guy said, sounding not as creepy as you might imagine.

And so it appears that our two presidential candidates, while sharing a blurry double vision on most issues, are presenting at least distinguishable images of what kind of Fathers of Our Country they intend to be. Clinton is the dad who believes in setting limits: curfews, school uniforms. Dole is the dad who isn't going to spare the rod, but it's going to hurt him more than it's going to hurt you and there's going to be a good, long, weepy hug after every whuppin'.

Tough choice.

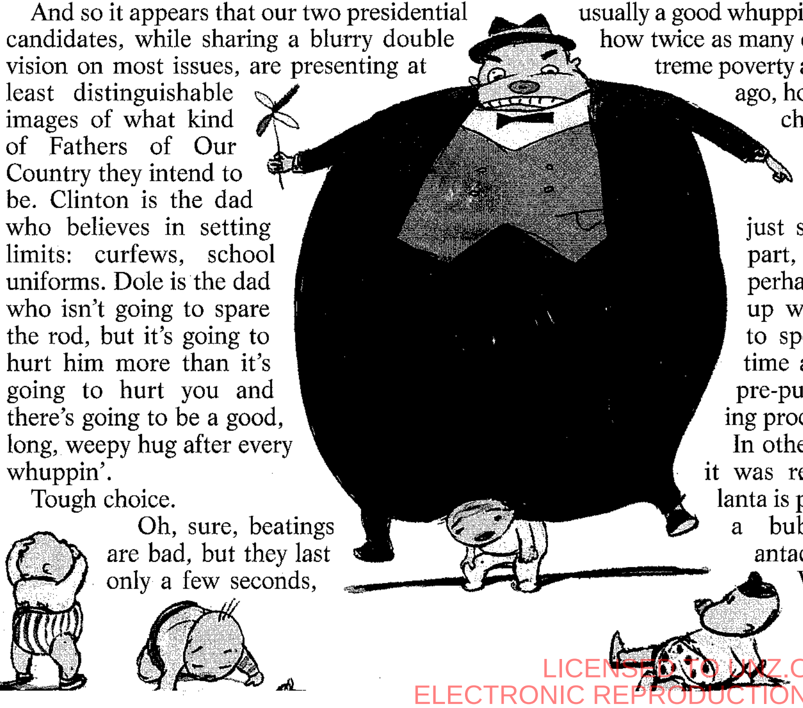
Oh, sure, beatings are bad, but they last only a few seconds, and at least you don't have to talk about it endlessly afterward. Children of discussion dads sometimes become adults who can self-justify anything; kids of hard-ass dads often grow up with a strongly internalized sense of right and wrong, when they don't end up blowing the back of their dad's head off while he's eating ice cream.

But whether we choose the Bill or Bob parental figurehead, we are certain to get one thing: a dad. A come-home-at-night, give-the-lecture or mete-out-the-punishment, after-the-fact dad.

Fathers tend to see bad kids as problems to be solved; mothers see it a little differently. For example, when Children's Defense Fund president Marian Wright Edelman, sponsor of this past weekend's Stand for Children rally in Washington, talks about what kids need, it's not usually a good whuppin'. She talks about how twice as many children live in extreme poverty as did twenty years ago, how nearly a million children are abused or neglected in this country every year, how—you're just skipping over this part, aren't you—how perhaps one way to end up with better kids is to spend a little more time and money in the pre-punishment parenting process.

In other news last week, it was reported that Mylanta is planning to market a bubble-gum-flavored antacid for children.

What a Dad idea.



Photograph by Globe Photos, illustration by Kevin Durgin

BAD FOR THE GANDER "I think it's a very telling commentary on how far expectations have fallen that now we have officials calling for a goose in every flop. The same issue came up in Pataki's cuts to restaurant allowances: Homeless people don't have access to refrigeration and cooking equipment, so the idea of a large bird being delivered raw has virtually no value to them. It's nonsense."—Mary Brosnahan, executive director of the Coalition for the Homeless, on a recent proposal to lessen Rockland County's Canada-geese population by slaughtering and feeding them to the homeless

INSATIABLE CRITICS "If [you] don't serve a meal or if it's a small production, you have to beg reviewers to come. If your opening is a cabaret where dinners are served, you can get critics like crazy."—David Rothenberg, publicist for the Off-Off Broadway show *Dammit, Shakespeare!*, which closed at the Westbeth Theatre Centre on June 2 after failing to attract a single reviewer to any of its preview performances

NUPTIALS, AISLE 2 "We wanted to do something fun for our customers, and we wanted to get them involved with our store. We're out to ban boredom—that's one of our slogans here. . . . New York seems to be the last place to say, 'Hey, let's do this.' "—Marlene Tordiglione, assistant to the president of Store 24, on the convenience store chain's plan to sponsor weddings on the premises. No purchase is necessary.

GIVE PEACE A CHANCE

Larry Bloch, owner of Wetlands.

Business

THIS CLUB WAS YOUR CLUB, THIS CLUB WAS MY CLUB

ON THE FLICKERING VIDEO MONITOR, A MAN cuts open a live cow and sticks his arm in all the way to the elbow, accompanied by Pink Floyd.

Twenty or so frowning individuals sit in a dark TriBeCa nightclub on a sunny Saturday afternoon, breathing in sour beer and old smoke and watching, just now, a man wringing a mink's neck. One, two, three tries, then *crack*. A middle-aged woman in the front row, wearing a cream dress and a butterfly pendant, lightly touches her own neck and makes a small sound.

So goes the typical off-hour at Wetlands, the eco-activist space on Hudson Street that at night becomes a trippy, environmentally correct dive bar. Free space for right-minded groups has been part of the nightclub's charter since it opened and introduced recycled toilet paper to the downtown bar scene in 1989; this PETA presentation is perhaps the fourth time the group has been here. "They like us and we like them," says Dan Mathews, PETA's campaign director.

After the video presentation, freshly inspired animal-rights activists roam through the two-story former food storage warehouse, eating taco chips and admiring the eco-décor—pillows on the floor, SAVE THE WHALES posters—and the psychedelic VW bus filled with unbleached, organically-grown cotton Bob Marley T-shirts and QUESTION AUTHORITY buttons. "This place is great," gushed Julie Bolkin, a senior from Sarah Lawrence. "I never knew it existed."

It may not for much longer.

Wetlands owner Larry Bloch is 42 now; his shoulder-length hair is gray; he has a 9-year-old son. He wants to move to New Hampshire, but that will require selling this place. "I want somebody who's not going to sell out," Bloch says, using the phrase figuratively, rocking cross-legged beneath the first-floor mural of hippies dancing barefoot in a field. "Is that so impossible?"

It may be.

Bloch is asking potential buyers to take over a laundry list of projects, which cost $100,000 a year to maintain: a paid environmental director, weekly meetings for activists, organizing protest mailings and sit-ins, and boycotting corporate malefactors. So far, no one's biting. "I think," Bloch says, walking amid crates of bottles in the backstage/recycling area, "it freaks some people out."

In an industry where clubs are gutted and reconceived all the time, most doubt that Bloch will be able to have his Wetlands and sell it, too. "That's like leaving your stamp on your ex-wife," says Cornelis Craane, executive director of Club Expo. "You do that, and she's ruined."

"I have no idea how you would do that," says attorney Daniel Ross, executive director of the Manhattan Tavern and Restaurant Association. "It seems impossible."

John McDonald, owner of the Merc Bar, just smirks. "It's just too weird," he says. "Why doesn't he get Greenpeace to do it? Get them off that boat."

"It's not crazy, not to people who believe in it," Bloch insists. "And there's plenty of them." Though, Bloch is finding out, not many who want to run a nightclub. Two months ago, Bloch sent off a business outline to the Grateful Dead, which has been known to bail out other liberal causes. But the Dead's manager, Cameron Sears, says that's not likely. "What Larry has done is unique," says Sears. "But it's not a business we're into." Ben & Jerry's, which funds dozens of environmental activist groups, said it might consider a proposal, though Bloch has not yet approached it. "Traditionally," said company spokesman Brent Campbell, "we deal with ice cream."

As his target sale date of July 1 draws near, Bloch dodges the issue of whether he will eventually give up and merely sell to whomever will pay him. "I haven't faced that question yet," he says. A mirror ball throws swimming diamonds across his face. His intense brown eyes actually blink back tears. "I guess I'll deal with that when it happens."

KEVIN GRAY

Culture

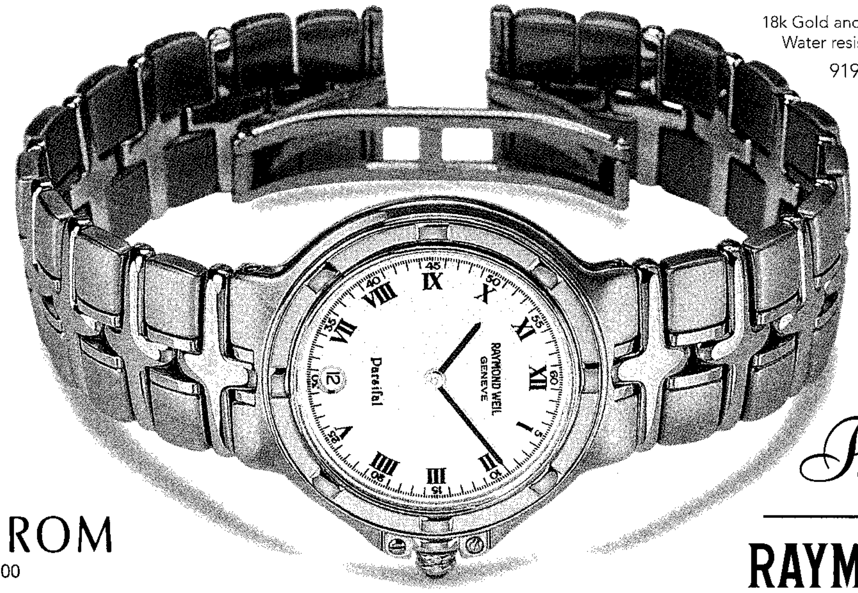
MEN DON'T MAKE PASSES AT WOMEN WHO TAKE CLASSES

"I DO *NOT* WANT MY FACE ON TV!"ONE BY one, semi-polished, professional women holding goblets filled with Diet Coke approach Sherrie Schneider and de-

Mrs. Schneider and Mrs. Fein, authors of *The Rules*.

Photographs: top, Andrew Goldberg; bottom, Bollivar Arrellano/NewYork Post.

Precision movements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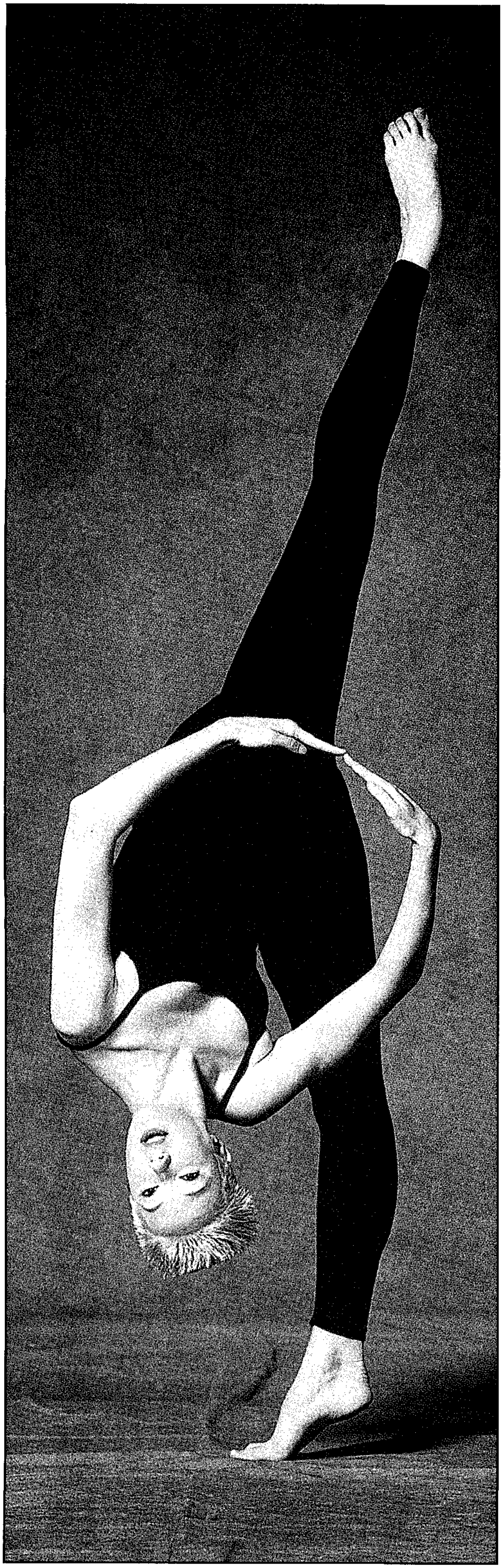

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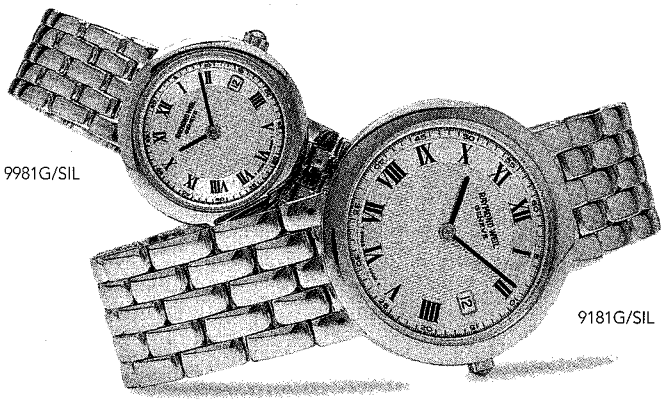
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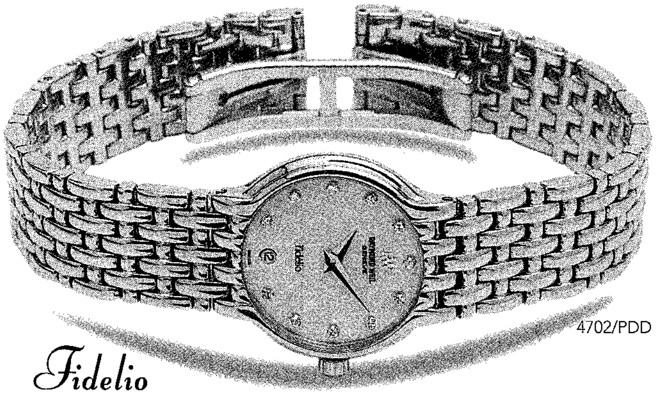
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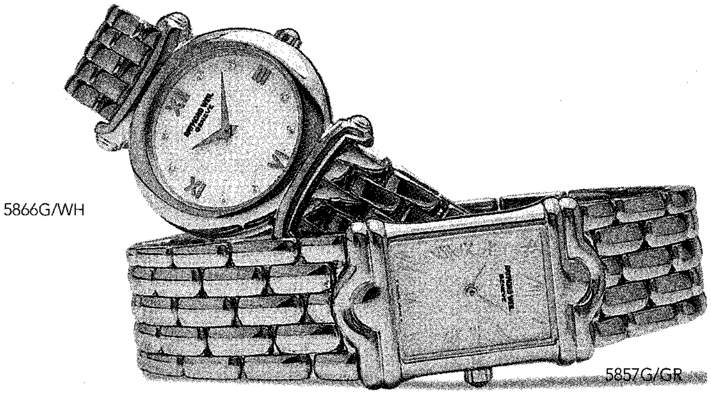
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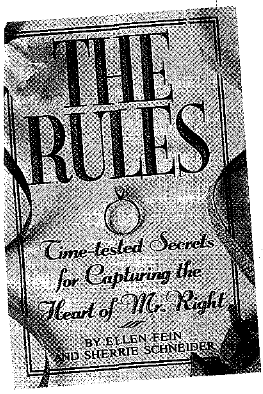
GENEVE

mand that the camera crew from *CBS This Morning* be banished from this tiny, second-floor conference room of the St. Moritz Hotel. Sherrie, a tiny, dark-haired woman with a penetratingly nasal voice, is one of the writers of *The Rules,* a slim volume of dating advice that has improbably gone through seven print runs since it was published by Warner Books last year and, even more incredibly, has just been optioned for a film by *Forrest Gump* producer Wendy Finerman. (As co-author Ellen Fein—frizzy bleached hair, deeply tanned face, plenty of makeup—puts it, "We've just been *indulged* with phone calls!") All of these women have paid $14.95 (hardback) or $5.99 (paperback) for the book and are now paying $40 to $50 for additional man-snaring guidance. None, however, wishes to relinquish her anonymity.

"I recommend the book highly," says a perky, 31-year-old blonde who refuses to divulge even her profession. "I'm one of those assertive, ex-career types." (She's gotten results, she says—been dating someone exclusively for the past eight months.) "I own my own company, and let me tell you, if you're not tough, people will steamroll right over you," pipes in a fortyish executive who asks to be identified only as "Sparky." "But I've accessed that passive side of myself."

"I read *Getting to 'I Do,'* and they said to do that!" adds the blonde. "If you're aggressive, you know what you'll wind up with? One of those sensitive, artsy types."


THE RULES
Time-tested Secrets for Capturing the Heart of Mr. Right
BY ELLEN FEIN AND SHERRIE SCHNEIDER

Sherrie takes to the podium, and a reverent hush falls over the room. After she assures all present that they will not be photographed, she launches into a brief synopsis of *The Rules* ("Be unavailable") and a profile of the *Rules* girl ("always happy and busy").

Then Ellen takes the podium to initiate the Q&A session. Ellen reinforces their credentials—"This book came out in German; it's, like, in *awl* countries"—and the games begin.

"You know, I'm having a hard time getting off the phone in ten minutes," says a small, plain blonde, referring to Rule No. 6, which advises one to get off first and get off fast. "I mean, I thought you had to be friends first." Ellen, voice brimming with sympathy, replies, "Men don't marry their friends. If they do, ten years down the line they hook up with a

HYPE

Theater of the Absurdly Famous

Tom Cruise and Nicole Kidman were in town recently—*Mission: Impossible,* $75 million first six days—but the pair also made news simply by going to see *Rent.* In fact, since it opened on Broadway in April, the musical has become such a star magnet that the handicapped facilities at the Nederlander Theatre have been christened the "celebrity bathroom," and new sightings appear in the papers on a daily basis. The show's publicist, Richard Kornberg, refuses to take credit for all the *Rent* mentions and points out that even with five paparazzi stationed outside every night, the fame quotient has been so high that some of the less-celebrated celebrities get overlooked. The night Warren Buffett attended, for example, "was the same night as Prince," says Kornberg. "So nobody cared. Nobody recognized him anyway."

ROBIN HAZELWOOD

KIDMAN AND CRUISE

JODIE FOSTER

WALTERS AND GEFFEN

MICHELLE PFEIFFER

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***People* magazine:** Paul Allen, Ricki Lake, George Clooney, Mel Gibson, Jodie Foster, Ralph Fiennes, Jennifer Aniston, Jerry Seinfeld, Tom Cruise and Nicole Kidman, Prince, Paul Allen.

Daily News: Michael Eisner and Michael Ovitz, Sylvester Stallone and Jennifer Flavin, Patrick Swayze, Christie Brinkley, Michelle Pfeiffer, Jerry Stiller, Chazz Palminteri, Barbra Streisand, Dustin Hoffman, John Lithgow, David Geffen.

New York *Post:* Sigourney Weaver, Isaac Mizrahi, Isabella Rossellini, Jane Pauley and Gary Trudeau, Gloria Steinem, Princess Firyal of Jordan, Nan and Tommy Kempner, Sid and Mercedes Bass, David Bowie and Iman, Edward James Olmos, Danny DeVito and Rhea Perlman, Chazz Palminteri.

New York *Observer:* Leonardo DiCaprio, Kal Ruttenstein.

Newsweek: Harrison Ford, Peter Guber, Harvey Weinstein, Arnold Rifkin, Mikhail Baryshnikov, Steven Spielberg.

Entertainment Weekly: Barbara Walters.

Attended but, until now, unmentioned: Robert Altman, Anna Wintour, Matt Dillon, Joel Schumacher, James Ivory, Sally Field, Harry Anderson, Regis Philbin, Warren Buffett, Connie Chung and Maury Povich, Lorraine Bracco, Al Pacino, Dennis Quaid and Meg Ryan, Ken Olin and Patricia Wettig, Shirley MacLaine, Billy Joel, Robert De Niro, Kevin Bacon and Kyra Sedgwick, Halle Berry, Wendy Wasserstein, Sonny Mehta, Claudia Shear, Sting, Amy Irving, Kate Capshaw, Sydney Pollack, Mike Nichols and Diane Sawyer, Bridget Hall, Steven Meisel, Mary Ellen Mark, Bill Paxton, Joan Plowright, Dr. Ruth Westheimer, Ron Silver, Bronson Pinchot, Georgette Mosbacher, Lanford Wilson, Jeffrey Katzenberg.

Photographs: clockwise from top left, Henry McGee/Globe Photos; Agostini/Gamma-Liaison; John Spellman/Retna; Henry McGee/Globe Photos; Bill Davila/Renta; Walter McBride/Retna; Bill Davila/Retna; Robert Spencer/Retna.

hot babe."

"What about 20, 25 minutes?" barters the blonde.

"Too long!" yells Ellen. "Get an egg timer and set it!"

"What about long-distance relationships?" asks a soft-spoken woman with cornrows. "Does he have any plans to see you?" asks Ellen. "In a few weeks," says the woman hopefully. "Well, when he comes to see you, only spend a few hours with him," says Ellen. "He may like you, but this is about being the center of somebody's life." The young woman nods.

"What if he *keeps* calling you on Thursdays to go out on Saturdays?" asks another (Rule No. 7: Don't Accept a Saturday Night Date after Wednesday). "Well," replies Ellen, "he isn't really interested."

"Oh," says the inquirer. "Okay."

From the back: "Other than Saturday night, what's the day rule?" Ellen and Sherrie exchange looks. "What other night would you want to go out?" retorts Ellen, seriously puzzled.

The talk turns to material expressions of affection. "Would you consider a trip to the Caribbean a romantic birthday gift?" asks one woman smugly. Ellen and Sherrie put their heads together on this one, and Ellen concludes that such a concentrated amount of time with a boyfriend will only scare him off, demystifying her in the process. "Get a bracelet," she commands.

When one older woman asks the obvious—Isn't this retro game-playing pretty silly?—Ellen and Sherrie flash their wedding rings, then posit themselves as the ultimate feminists, who advise women to build careers and form outside interests (though, as they say in their book, this is just a ploy to make men *think* one has other concerns). "The only thing that people find annoying about *The Rules,*" concedes Ellen, "is that you have to live your life based on myth. It's annoying, you know, not to be able to tell a guy how you feel. But," she says resolutely, "if you want to get married, you have to do *The Rules.*"

A rift has formed. Some begin to grumble about the specificity and rigidity of *The Rules,* but Sherrie and Ellen will have none of it. "Listen, *we're* romance," says Ellen. "That's what we think about. *They're* very busy doing their computer stuff and playing the Internet. He shouldn't know that you've spent all day thinking about him. Just . . . be light and breezy and mysterious."

Sherrie excitedly jumps in: "You know, I'm not an intellectual and I don't care about politics, so that wasn't a problem for me." She beams. "My husband never knew what I was thinking."

MAUREEN CALLAHAN

Everyone Likes A Gossip

At the Madison Avenue Bookshop to toast the publication of William Norwich's novel 'Learning To Drive.'

By Ariel Kaminer
Photographed by Patrick McMullan

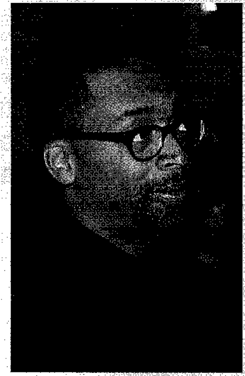
‘WHEN YOU'RE ON TOP YOU THINK you can play with them. When you're not," said Elyn Wollensky darkly, "that's when you realize they're in control." She was recalling the painful lesson she learned, at the tender age of 18, about the mysterious ways of gossip columnists. "They let you build yourself up but they're waiting for the fall and then . . . oh, boy."

"Of course," she added, "Billy's not like that." No, not Billy Norwich, who used to practice the dark art for the New York *Post,* and now does an impeccably friendly version for *Vogue* and the New York *Observer.* Everyone was certain on that point: Sweetheart of a guy. A great columnist. And now, a terrific novelist. "No, I can't see that anyone would praise my work out of fear," he said, thinking it over. "I can see them wanting something, maybe, but . . ."

"Believe me, I'd rather tell a secret to Billy Norwich than any one of my nonprofessional girlfriends," said Sugar Rautbord, the Chicago socialite. "He's so special and so talented, the ultimate New Yorker. New York *pizzazzes* Billy."

"When I write fiction," said Norwich, who seemed utterly nonchalant, "it has to be more believable. A higher standard of reality is brought to bear. Some of those things that actually go on, that I write about as a journalist—well, the kind of journalist I am; I mean, I don't report on rocket science—like the stories from the eighties? Well if I put that in my fiction, nobody'd ever believe it."

Top, Carol Channing reaping the bounty of 57th Street. Above, eyewear designer Alain Mikli and Philippe Starck at the Royalton's penthouse, where they presented the new Starck Eyes collection. Left, Shelley Wanger, Knopf's Sonny Mehta, and *Esquire* editor Ed Kosner at the Madison Avenue Bookshop for a party in honor of William Norwich's *Learning to Drive.* Below left, Spike Lee at the Plaza Hotel, attending a party for Dolce Vita, a new fragrance by Christian Dior. Below, Anne McNally, New York City Ballet's Heather Watts and Jock Soto, and *Vanity Fair's* Hamilton South at E&O Restaurant on Houston Street.



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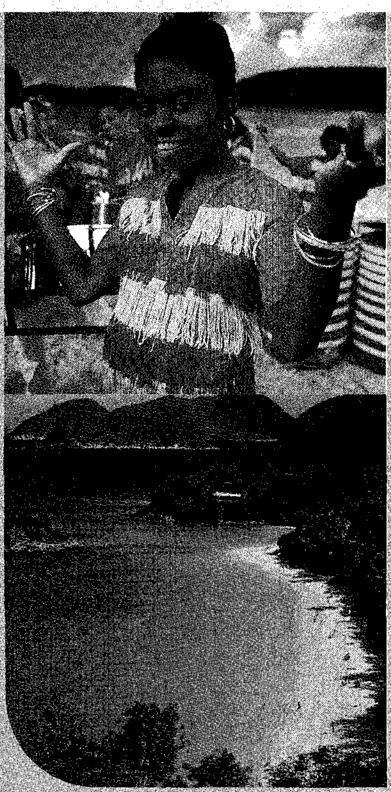

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THE NATIONAL INTEREST JACOB WEISBERG

Tax Cutups

It's only a matter of time before Dole ditches that dowdy budget-balancing rhetoric for a sexy tax-cut come-on. But count on the ever-repositioning Clinton to beat him to the slice.

IN THE PAST COUPLE OF WEEKS, BOB DOLE HAS BEEN BEARING an increasing resemblance to the kind of Republican candidate who actually wins elections. He now reads from a TelePrompTer and dutifully obeys daily-message discipline. He only rarely lapses into the old rocking-chair persona in which he says, as he did last week, that he's running for president because "every country oughta have one." Following the road map first drawn by the Nixon campaign in 1968, the nominee-apparent is castigating the Democrats for being soft on crime and too indulgent of the welfare poor. Yet one crucial element of the classically devastating conservative campaign blueprint is still missing. We've yet to hear anything from Citizen Dole about tax cuts.

YOU OWE
8,937
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46,850
46,800
46,750
46,700
46,650
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34,450
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34,550
34,600
If line 37 (taxable income

Tax cutting has been part of the Republican credo since Ronald Reagan used the idea to get elected in 1980. Influenced by a group of renegade economists known as the supply-siders, Reagan rode to victory on the back of Jack Kemp's proposal for a 30 percent across-the-board rate reduction. Though the 1981 tax cut didn't boost tax revenues as promised, forcing Reagan to raise taxes in 1982 and again in 1984 (which still left a huge shortfall), the totemic vote-generating power of the issue is still unquestioned. Throughout the eighties, Republicans won elections by promising to lower taxes, while warning that liberals would raise them (a threat Democrats obligingly made good on most of the time). To GOP hard-liners, the 1992 election was a morality play in which George Bush strayed from the old orthodoxy by breaking his promise to never, ever raise taxes ("Read my lips") and was struck down by God. The tax-cutting faith was soon reaffirmed by Christine Todd Whitman in New Jersey and by several lesser school-of-Whitman candidates like George Pataki.

Thus it comes as no great surprise that most of Dole's campaign advisers are busily trying to persuade him to sample a little of the old elixir. Inside his campaign, the most important tax-slashing cluster is the Jack Kemp Alumni Association, led by campaign manager Scott Reed, a key proponent of Dole's well-received Senate resignation. Equally influential is a group of senators, Robert Bennett of Utah, Connie Mack of Florida, and Spencer Abraham of Michigan, who are all lobbying for a radical tax proposal. Robert Lighthizer, a lobbyist who is Dole's treasurer and one of his closest confidants, agrees with this group. So too, for what it's worth, does Alfonse D'Amato.

Farther from the center of the action but much more adamant is a group of economic propagandists who remain devoted to supply-side dogma—if you lower tax *rates,* people will work and earn more, thus increasing tax *revenues*—despite the rather impressive evidence that their theory is wrong. These true believers and Dole have never been close (the senator once joked that a busload of supply-siders had gone over a cliff—the bad news was that there were three empty seats). But Dole has lately had a rapprochement with the de facto leader of the cult, Steve Forbes. Forbes recently and quite visibly met with Dole and urged him to adopt radical tax reform as a cause—either Forbes's own signature 17 percent flat tax, effectively ruled out by the ghastly revenue shortfall it would cause, or, as an interim step, a repeal of the 1990 and 1993 tax hikes. This too could prove tricky politically, since Dole himself voted for the 1990 tax increase, and repealing the '93 hike would do no good for the least-rich 99 percent of the electorate. But Forbes subsequently reported to an audience at the Heritage Foundation that he was encouraged by Dole's reaction.

A more affordable proposal comes from Bruce Bartlett, a Kemp alumnus not attached to the Dole campaign, who has suggested a 15 percent across-the-board income-tax cut. Bartlett developed this idea in a Washington *Times* op-ed that caught the eye of Dole operatives; his argument is that such a reduction would merely return taxes to their level (as a share of GDP) before Clinton became president. But stumping for a 15 percent across-the-board cut would make more sense politically than simply repealing the Clinton tax hike, Bartlett reasons, because it would benefit the middle-class, not just the well-to-do people who got hit in 1993. According to Dole sources,

Illustration by Hungry Dog Studio.

Bartlett's idea has the significant support of John Taylor of Stanford University, the point man for a group of conservative economists advising the Dole campaign. Taylor recently presented Dole with a tax-cut-options paper that is said by insiders to point in the direction of a version of Bartlett's plan. Officially, Dole spokeswoman Christina Martin says only to expect "an aggressive approach."

Dole hasn't made up his mind what that approach will be. He is expected to lay out some sort of tax proposal in a speech to the Economic Club of Detroit later this month, if not sooner. But if the candidate is hesitant to plump for a big tax break, it may be because the issue, while generically useful to Republicans, has special perils for him that it would not have for, say, Phil Gramm. Part of the problem is his personal history: Dole has always been a victim rather than a perpetrator of tax-cut terrorism. In 1988, Dole's refusal to sign a "no new taxes" pledge proffered in a debate by Pete du Pont helped sink him in that year's New Hampshire primary. As Senate minority leader, he supported the 1990 deficit-reduction plan, which included a big tax increase. And just a few months ago during the primary campaign, he decried Forbes's flat-tax plan as "snake oil."

Dole's skepticism about tax cutting flows from a laudable ethos of old-fashioned Republican responsibility. He has never cottoned to the goofy-optimist, we'll-grow-our-way-out-of-it Kemp-Forbes wing of the party. Both his close friend in the Senate, Pete Domenici of New Mexico, and his chief of staff, Sheila Burke, reinforce his eat-your-spinach mind-set. Dole has already said he wants his last vote as Senate majority leader to be another (futile) attempt to pass the balanced-budget amendment, which argues rather directly against a budget-busting tax break. "It's the household argument like his daddy taught him in the Depression," says Jude Wanniski, a supply-sider who once advised Dole (and helped urge Forbes into the race after deciding Dole was uneducable). "You only spend what you can get, and you never go into debt. When you learn that stuff when you're 13 years old, you can't get rid of it."

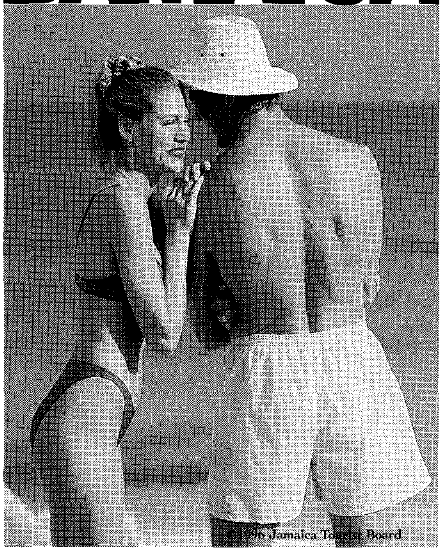
That stuff—fiscal propriety—is something Republicans seemed to grasp intuitively as recently as, say, two weeks ago. Dole still may. With the Republican "revolution" at risk over the budget cuts Gingrich et al have already proposed, Dole has no desire to spell out the hundreds of billions of dollars in additional cuts that will be required if a tax reduction is enacted. So instead, he may reject a bold income-tax cut and opt for a grab bag of little plums: He has already endorsed a $500-per-child tax credit included in the 1996 Republican budget, repeal of the 1993 4.3-cent increase in the gasoline tax, and a $500 credit for charitable contributions that would make them cost-free to taxpayers. To supply-siders, that makes him a sissy. Lawrence Kudlow, a former Reagan-administration official now recovering from cocaine addiction in San Diego, calls this incremental-tax-cutting strategy a Nixonian rather than a Reaganesque approach. "When you cut the income tax permanently, people will have an increase in take-home pay, and that's the ultimate wedge issue in this campaign," Kudlow says. " 'I trust you to spend your money; Clinton trusts the government.' Dole has got to make that argument. If he doesn't make it, he'll probably lose."

Some also fear that as a nonbeliever, Dole wouldn't be able to make the case for tax cuts effectively even if he decides to try. "If Dole doesn't have some passion and sincerity in the way he defends that proposal, it could backfire on him," says Dan Mitchell of the Heritage Foundation. "If they're going to do something dramatic, they'd better make sure the candidate believes it and is ready to passionately defend it. He'd better have a blood transfusion from Jack Kemp."

The countervailing, not altogether plausible argument is that Dole's ingrained fiscal stodginess would lend his tax-cutting proposals a measure of Nixon-goes-to-China credibility. "If Jack Kemp said he was going to cut taxes and balance the budget, nobody would believe him," says Bartlett. "But if Bob Dole says, 'I'm going to cut tax rates by *x* percent and balance the budget, and I promise I won't allow the deficit to rise,' people may well believe him." In other words, a grinning growth huckster can't fool us again. A flinty, pleasure-hating Hooverite just might.

But Dole has one other problem that every Republican tax cutter worries about. If Dole proposes a 15 percent tax cut, Clinton will accuse him of shilling for the rich and counter with a tax cut of his own, tilted more heavily in favor of working people. In fact, the match-and-raise president is set to preempt Dole this week with his own collection of targeted-tax-cut proposals, some of which are familiar from previous Clinton efforts to prove his government-hacking macho. Dole may in turn be forced to oppose Clinton's cuts, which would be another delightful irony in a campaign where the Democrats are acting like shrewd, opportunistic Republicans, and the Republicans like fretful, hapless Democrats. ■

JAMAICA



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MICHAEL MILKEN JUST WANTS TO BE LOVED

AMERICA'S RICHEST, MOST-RESPECTED EX-CON TALKS ABOUT CANCER, PHILANTHROPY, AND WHY THE SEC SHOULD GET OFF HIS CASE ABOUT THE $50 MILLION TIME WARNER AND TED TURNER ARE PAYING HIM FOR THAT LITTLE CONSULTING JOB.

BY SUZANNA ANDREWS

LAST NOVEMBER, A DINNER WAS HELD AT THE PIERRE HOTEL TO raise money for the Association for the Cure of Cancer of the Prostate. In the three years since it was founded, the charity, also known as CaP Cure, has become one of the highest-profile organizations on the charity circuit, attracting a host of celebrity spokesmen and enough money to make it the largest private source of funding for prostate-cancer research, second only to the federal government. The event that Sunday evening was emceed by Larry King and featured entertainment by Michael Bolton and Whoopi Goldberg. But it was the guest of honor whom many of the 500 guests, paying $1,000 apiece, had come to see—the man who had almost singlehandedly financed and organized CaP Cure after learning that he had prostate cancer himself. As Michael Milken walked onto the stage, the audience gave him a standing ovation. Smiling his awkward, almost shy smile, Milken was clearly moved.

Friends say the moment encapsulated everything that Milken, at 49, desperately wants from life now. It was an evening that focused on the present—on the man he had become—not on the past: on nineties Mike instead of

PHOTOGRAPH BY TED SOQUI
FOR NEW YORK

eighties Mike. In 1990, Milken pleaded guilty to six counts of securities-law violations, felonies that the U.S. government contended put him at the center of a massive conspiracy to manipulate the markets. He paid more than $1 billion in fines, settlements, and restitution and spent two years in a federal prison. In the three-plus years since his release from prison, he has worked with inner-city children in Los Angeles. He has donated some $20 million a year to charity, including awards to teachers, to Jewish philanthropies, and to scores of organizations helping children, the disabled, and the ill. For the audience at the Pierre, that punishment and those good deeds were sufficient to wipe his moral slate clean.

But in between the entertainment, the speeches, and the standing ovations, there was also a lot of whispering in the crowd. "Of course, what everyone was talking about," one businessman says, "was *the fee.*" Weeks earlier, the news had leaked out that Milken would be paid an astonishing $50 million for advising his old client Ted Turner on the sale to Time Warner of the 82 percent of Turner Broadcasting that it didn't already own—the largest fee ever paid to a "consultant," as Milken had scrupulously billed himself, for work on a merger.

In addition to doing his philanthropic work, Milken had been making a business comeback, advising many of the men who were his clients in the eighties, the days when he reigned as Wall Street's junk-bond king. In 1994, he helped arrange Rupert Murdoch's $500 million investment in Ron Perelman's New World Communications Group. And last May he was reportedly paid a whopping $40 million by Murdoch for helping to arrange a $2 billion investment in News Corporation by Bert Roberts's MCI. But it was the $50 million fee—to be paid by Time Warner and Turner only if the still-problematic deal goes through—that is believed to have attracted the attention of the government. Milken is banned for life by the Securities and Exchange Commission from working in the securities industry. So exactly what was involved in this *consulting*?

Consultant, it seems, has many definitions. Well-placed sources close to Turner and Time Warner say Milken advised Turner on raising money for a later-abandoned bid for CBS and that, when Time Warner approached Turner last summer, he was involved in the pricing of that deal—both activities seemingly forbidden by the SEC. In October, the SEC had begun to inquire about Milken's business dealings; by February, it had launched a full investigation with subpoena powers. As the SEC continued its probe, Judge Kimba Wood, Milken's sentencing judge, extended his probation, which was set to end in early March. The inquiries reportedly center on four deals: Time Warner, Murdoch's deals with MCI and New World, and a Milken investment in the toy-maker Hasbro. (The SEC won't comment.) Last week, the government secured another 60-day extension of Milken's probation—to August 1. If the SEC finds that Milken has violated the terms of his agreement, Milken could be fined or, in the worst-case scenario, sent back to prison.

Michael Milken and his lawyers vigorously deny that Milken even came close to violating the SEC's rules, insisting that they have put all of Milken's business dealings over the past three years under a microscope. "We have been extremely careful about making sure that we understood at least as well as anybody else, if not better, what the rules are," says Milken's personal attorney, Richard Sandler, who is also a childhood friend, "and we stayed out of those areas that can cause a problem."

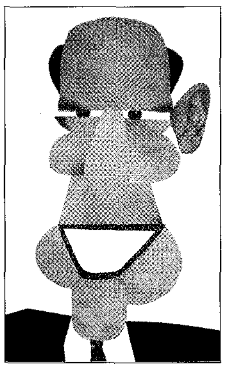
Sound familiar? Investment bankers, corporate lawyers, and CEOs say they see the shadows of the old Michael Milken, whose world-class lawyers, including Arthur Liman, argued angels-on-pins technicalities, obfuscating about gray areas of the law and deprecating the government and its case for four years before finally having their client admit guilt on six counts of felonious activity—pleaded down from an original indictment on 98 counts. "He's flaunting himself, taunting the SEC again," says one banker, reflecting the opinion of many of his peers. That Milken reportedly dunned Turner for $200 million dredged up other memories—of a man who demanded the highest fees in the business and then was alleged to have scammed his clients for more. "A $50 million fee cannot be justified in any way," says Porter Bibb, an investment banker at Ladenburg Thalmann, who has written a biography of Ted Turner. "That was obscene," says one CEO.

Once again, Milken is the focus of controversy and anger. His critics say he is a man unchanged. Left with a fortune that is estimated at close to $1 billion after paying his fines to the government, Milken, they say, is now spending it to buy his redemption. "He's done a brilliant job, and prostate cancer helps," says one high-profile investor who knows Milken. "He's had the best advisers; he's written a lot of checks. He's being rehabilitated. You can do it, but it costs a lot."

A GOOD PART OF THE MONEY THAT HAS BEEN SPENT comes from the Milken Family Foundation, whose headquarters in Santa Monica is where Milken chose two weeks ago to give his first comprehensive interview since the SEC began its formal investigation. Seated in a sun-filled corner office, wearing baggy gray slacks and a black turtleneck, Milken looks younger than he did in the eighties. He stopped wearing his toupee in prison, and as is the case with most bald men, it has done wonders for his appearance. So has a deep tan, the result of afternoons and weekends spent at the beach house he rents in Malibu. "It's almost a psychological thing now," Milken says. "That periodically I have, like, an urge to be outside. It requires discipline to change the way you've lived. And going to the beach was one of those changes. I drove out last week, just to sit there for 45 minutes. It's exhilarating."

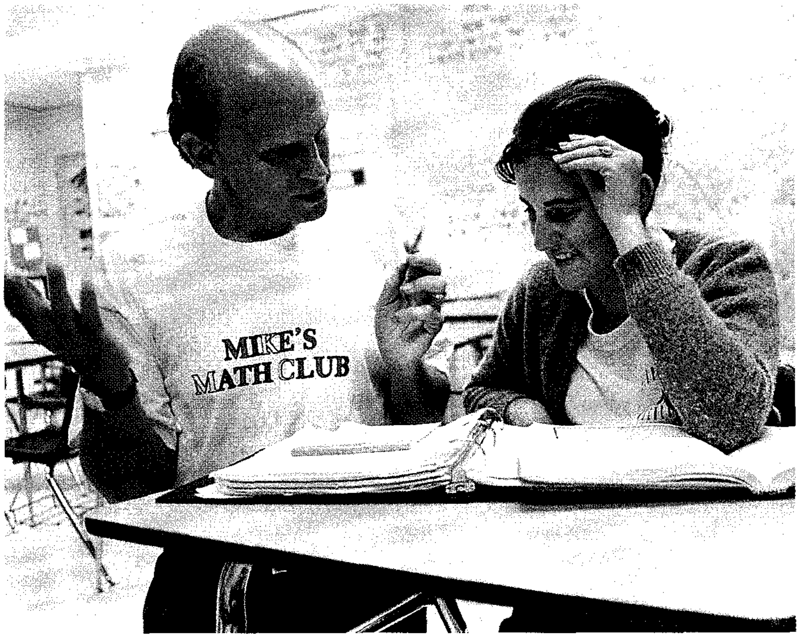
Milken in person is surprisingly mild-mannered. His voice is soft—"almost whiny," as one colleague puts it accurately, if ungenerously—and he seems eager to portray himself as an earnest, gentle man whose life since prison has been devoted to fighting his cancer and to charitable works, a man who is bewildered by the actions of the SEC and all the new criticism. Staring intensely, never taking his eyes off mine, as if trying to gauge my thoughts and stay one step ahead of them, he talks and talks and talks.

Like President Clinton, he says, he is "misunderstood by a large part of the population." What people don't see clearly are his enormous contributions. Milken believes that ever since 1965, when, while in L.A. to watch a college football game, he witnessed the aftermath of the Watts riots and had a revelation about the true nature of American capitalism, he has been



"THEY FELT [$50 MILLION] WAS THE NUMBER. I DIDN'T SAY, 'THAT'S NOT THE RIGHT AMOUNT.'"

Illustration by Stephen Kroninger.



One billion, 2 billion: Teaching math last week at the Stephen Wise Temple school in Los Angeles.

forced into the role of a rebel hero: "The Academy Award winner this year, *Braveheart,* I don't know whether it's accurate or not. But as written by the screenwriter, he came back, his father had been killed, they tried to recruit him to lead an uprising. He didn't want to be a leader, and it was only when they went after his wife, who he married in secret, that he became a revolutionary. My view was the Watts riots for me signaled the revolution of access to capital. I believe the revolution has been won. The things that I believed in, that I attempted to build, I think exist in every investment bank today. No one can tell you that there isn't access to capital in America in 1996."

It's hardly surprising, given this messianic view of himself, that Milken is stunned when people question whether he is worth a $50 million fee. "The power of ideas," he says, "has changed companies, has changed industries," and perhaps none more than his own. He is the driving force behind the growth of the cable business and of the cellular-phone industry—his knowledge and experience, he says, more than justified the fee.

His advice to Turner was general, Milken insists: "We tried to focus his attention on where the world was headed, on what we thought the assets were of Turner and what the strengths of the company were." Milken says that he was as surprised as anybody when Gerald Levin—whom Milken has known for years—approached Turner late last summer about buying his company. He says he urged Turner to do the deal. Setting his fee, Milken claims now, wasn't something he was even involved in. "I think that Ted and the board of Time Warner felt that the fee was fair," he says. "We agreed there would be a monthly retainer and then a fee to be agreed on later if something grew out of [Milken's work]. I don't recall arguing about it. If they felt that was the number, that was the number; I didn't say, 'No, that's not the right amount.' " A former colleague says this is how Milken justifies a lot of things that other people might have trouble justifying. "Mike thinks it's okay to let people outsmart themselves," he says. "If they don't know better than to give him millions of dollars of warrants, that's their problem. If they pay him exorbitant fees, it's their decision. Things become someone else's mistake."

The someone else in this case being Time Warner's already well-burdened shareholders. They will put up $40 million of Milken's $50 million fee (Turner will pay the remaining $10 million personally) for what its recipient repeatedly insists was little more than back-fence strategizing. These days, *twenty* million is a lot for an investment bank on a full-fledged merger. It's this prodigious excess that seems to have shocked at least some lawyers at the SEC. "It is unconscionable," says one who is not directly involved in the Milken case. Milken, sources say, had actually held out for even more. He reportedly had originally asked Turner for 2 percent of the proposed Time Warner deal, or roughly $200 million, before agreeing to a relatively modest $100 million. When members of Turner's entourage objected to the size of the reduced fee, a source says, it was again cut. Milken now promises he will donate his payout to CaP Cure.

Some Time Warner board members objected privately to the amount paid to Milken, but there was no significant public debate. According to one source close to the board, it was made clear that none would be welcome. "Turner, Levin, [TCI chairman John] Malone—they all want Milken in their circle," says this source, who knows all these men well. "They don't care about the size of the fee."

Milken insists, meanwhile, that he had nothing to do with raising money for a CBS bid—to the contrary, he says he opposed the deal. "I think my view on CBS was clear to Ted, that I felt it wasn't something that Turner was prepared to do or could do," he says. "I felt the major problem with him focusing on a network, particularly CBS in this case, was that it would distract him. And I felt his company could not afford the time and energy it would take to rebuild that franchise." Milken can be very charming. And it is charm that he uses to deflect questions about whether, as sources close to the deal claim, he *was* trying to raise money for Turner to buy CBS, which some securities lawyers believe would violate his SEC agreement. Some friends, Milken responds, laughing, did a study and found "that after Elvis Presley one year, I was the second-most-sighted person. People say a lot of things. I mean, you could go to a party and you could hear the most unusual things."

BEFORE HIS SENTENCING IN 1990, MILKEN TOLD A PAROLE officer that his crimes were caused by his overzealous efforts to help people. As with so many ex-cons, the vision of himself as a victim is one that Milken still harbors. He says he wasn't surprised when the SEC began to investigate him again. "Nothing surprises me on any subject," he says. "After you have cancer—when you have no symptoms, when you go to an internist who gives you a physical and tells you you're fine, and you take a blood test, and two weeks later you find you've got cancer—the world is full of surprises."

"I have long ago become a public figure," he says when asked whether he considered beforehand that his work on the Turner deal might be perceived as crossing the line. He long ago got used to being the victim of public scrutiny—and he speaks of the attention with no reference to what caused it in the first place. "I was at a friend's funeral, putting dirt on his grave, and I had a reporter come up and

Photograph by Ted Soqui.

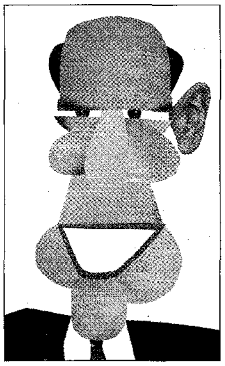
start asking me questions as I was shoveling."

Press Milken on his business dealings, however, and the smile that has not left his face since the interview began freezes. His head cocks to one side and his neck stiffens. His eyes darken a shade. There is a flashback to the pictures that were taken of him in the late eighties. It is a hard, arrogant expression. "Michael gets very upset when he is challenged," says one man who has negotiated with him. And he is upset now—angry that his vague answers have yielded only more questions. "We're talking about three [deals] that would have taken up a half-hour of my time [if I had done them] a decade ago," he says. There is a note of contempt in his voice, although he quickly catches himself. "I'm trying to see if we can raise the amount that goes to cancer to $20 *billion* a year. My sights are set on a lot larger numbers" than $50 million, he says sharply. And then he smiles.

Milken is doing more than a bit of simple elision when he tries, as he did repeatedly through the interview, to force conversation away from the past. "Look at what Michael sees," explains one banker who has spent time with Milken since his release from prison. "Ron Perelman is a big guy now, on the board of the Guggenheim. Ted is a media titan. Rupert is the biggest fish around. Steve Wynn is respected. They are all doing well, accepted, legitimized. And Michael is a convicted fucking felon, with cancer. It must hurt."

THE SCENE AT THE FEDERAL COURTHOUSE IN MANHATtan shortly after Milken was sentenced on November 21, 1990, was one that nobody who was there is likely to forget. Milken and his wife, Lori, had been ushered into a small waiting room after the sentencing. Judge Wood's sentence of ten years in prison was later reduced to two years, but that day Milken broke down completely. He began to shriek and wail, so loudly that it attracted the attention of people throughout the courthouse. Fearing that he would faint, federal marshals rushed in with an oxygen tank. Milken's hysteria had subsided only slightly by the time he got to the airport for his chartered flight back to Los Angeles: During the entire trip, he lay in his wife's arms, sobbing. At 44, Milken had seen his carefully constructed edifice definitively collapse. There are those who say it imploded because of his greediness, but greed does not begin to describe the scope of Milken's ambitions. Says Jesse Kornbluth, who spent 100 hours interviewing Milken and wrote a sympathetic book-length account of the financier's travails published in 1992: "He had a much bigger, sadder hunger than money."

"Mike is more comfortable with weaker people," says a man who worked with Milken. "Strong people do not last long around Mike." At Drexel's Beverly Hills office, key Milken employees were drawn from the tightly knit group of friends he'd had since grammar school. They were, by their own admission, followers to his leader. He had organized their school plays. He had been popular at Birmingham High School in the San Fernando Valley, to the point of being elected a cheerleader. And popular in college, where he was president of his fraternity. His crowd had followed him to Berkeley—his brother, Lowell; Lowell's best friend, Sandler; and Milken's future wife, Lori, whom he had met in the ninth grade. Today not much has changed. They praise him, as one man puts it, "for the most mundane things"—he asks about their families; he's nice to their children; he doesn't like swearing.



Milken required this type of blanket adulation. And arguably, it was in part this need for something more intense than simple affection or respect that set Milken up for his fall. Recalls Nadav Kennan, a corporate consultant and psychologist who did work for Drexel in the mid-eighties: "There was no one who would say, 'Michael, have you considered the consequences?' Michael didn't have mirrors, except the ones that said: 'You are the fairest of them all.' And Michael believed in his own myth." Says another former colleague: "You want to ask, where was his wife, where was his rabbi, where were his friends when all this shit was happening?" If they had any doubts, they also had no influence. In 1986, the year Drexel paid him $294.7 million, Milken phoned his boss Fred Joseph repeatedly, according to James Stewart's book *Den of Thieves,* demanding that he get credit for part of a deal—and be paid an additional $15,000. When he wasn't paid, he insisted he had been cheated.

"Money for Michael was like a scorecard to show how great and good and smart he was," says Kennan. "He never really used the money. He was so intense, and his personality was so dependent on this definition of himself as Michael Milken the financier. If you wanted to be psychological, you would say there was an enormous personal insecurity and a need to demonstrate that he could do so well."

At Drexel, Milken would decide, usually after listening for no more than a few minutes, who would and would not get money. Ron Perelman got money—a $750 million fund that he used to buy Revlon, the deal that made him a big-time businessman. Ted Turner got the $1.4 billion he needed to buy MGM and start his empire. Rupert Murdoch got the money he needed to purchase television stations from Metromedia. And MCI was virtually created with the $1 billion that Milken raised for the telephone company.

In November 1986, Ivan Boesky was formally charged with insider trading. He had, meanwhile, given the government information that formed the centerpiece of its case against Milken. Other witnesses would later come forward to buttress the allegations that Milken—in an effort to increase his control over the market and his clients and to generate more fees—had committed massive securities fraud. According to the grand-jury indictment, Milken had helped customers like Boesky evade taxes; he had set up fraudulent trades—known as stock parking—to help clients take over companies and to drive up stock prices on deals, sometimes to enrich his clients, sometimes himself. He had encouraged the filing of false documents with the SEC. Although the point has been much misunderstood, insider trading was not the focus of the case against Milken, despite the fact that he was alleged in the indictment to have conspired with Boesky to trade on inside information on the proposed 1985 merger of Diamond Shamrock and Occidental Petroleum.

To fight the government, Milken hired a team of the country's most prominent lawyers, including Liman and Edward Bennett Williams. Milken also paid millions of dollars to the public-relations firm Robinson Lake Lerer, which outdid itself in a campaign to burnish Milken's public image. Around that time, photographs hit the press of Milken with inner-city chil-

"HE DIDN'T THINK HE'D GET OFF. BUT TILL THE DAY HE DIES, HE'LL BE TRYING TO REWRITE HISTORY."

Illustration by Stephen Kroninger.

Capitalist, superstar: Milken with Sandler, in 1988, avoiding the press.

dren, with Jesse Jackson and other black leaders—a tactic designed to help Milken in the event his trial (which, of course, never took place) included black jurors. A new Milken emerged: He was a visionary, a man who wanted to help small businesses. Ivan Boesky was a liar; the government was overzealous—*everyone* on Wall Street parked securities—and nothing Milken was accused of had been considered criminal before the government came after him. In short, Milken was a victim. "When I met him during the investigation," says one man, "he had changed his reality. All this about helping other people was laid on—I mean laid on as a deep belief, a new reality. It wasn't something his advisers told him to believe. Michael has a powerful ability to bend reality. And his belief is so strong that it makes other people believe." ("If Mike goes to jail," Ted Turner reportedly said at the time, "I want to be right there in the cell with him.")

Michael Milken the giver, the helper, pleaded guilty to the six felonies in April 1990. Almost immediately, Milken et al. put out the subtle message that a plea bargain had been forced on him. He was tired, the prosecutors were roughing him up, his family was under too much stress. But the reality remained: Milken had quite literally been the author of his own, unappealable conviction. "He had the best lawyers in the country," a former prosecutor says. "He had unlimited resources. He didn't roll under pressure. It was a case that he thought he would be convicted on, and convicted of more than he pled guilty to. He did not think he would be acquitted. But until the day he dies, he will be trying to rewrite history."

MILKEN WAS A MODEL INMATE DURING THE TWO years he spent in Pleasanton, a minimum-security prison near San Francisco. In January 1993, upon his release from a halfway house, Milken went to the doctor for a checkup. He was only 46 and seemingly in good health, but he insisted on being tested for prostate cancer. The tests that came back, and a subsequent biopsy, confirmed the worst. Not only did Milken have cancer, but he had "a very aggressive cancer, as obvious a case of cancer as I'd seen," says Dr. Stuart Holden, Milken's urologist, who is also medical director at CaP Cure. The news, Milken told *Time,* made him feel like Job, and convinced him he had to do nothing less than "change the course of history" and find a cure. Further tests showed that Milken's cancer had spread beyond the walls of his prostate—meaning that it was inoperable. About 30 percent of men in Milken's position die within two years.

Milken embarked on a hormone treatment designed to shut down the production of testosterone, and he underwent radiation therapy. Amazingly, by last August, his cancer had gone into remission. It is still in remission. Cancer cells, however, eventually learn to thrive without their testosterone host. If Milken relapses, which could happen at any time, there is at this point no cure for him. "I am realistic enough to know that I will die," he says. "The job of my little body here is to make sure that that time is as far in the future as possible."

Upon learning he had cancer, Milken says, he set out to "dramatically change my life and my lifestyle." Milken slowed his manic work pace; he began to meditate; he went on a retreat with Deepak Chopra (who is now on his CaP Cure board); he retained a nutritional specialist to design special fat-free menus for him and began to spend more time with his family, taking vacations with them and building a weekend home near Lake Tahoe. Friends say that cancer has transformed him genuinely and profoundly. "It really caused him to take stock of his life," says Sandler, the lawyer. Adds a former colleague: "He has become a good father, he has become a good husband and a good friend—all those things he wasn't good at before but believed he was. You have never met a man who talked so much about the importance of family and who had spent so little time with his wife and kids."

Milken says that he has done a great deal of reading about holistic medicine in the past three years and now believes there is something to the hypothesis that cancer has its roots in emotional problems—"Many people had cancer because of something they had really wanted to do deep inside that they were inhibited from doing, or [they were inhibited] from taking a life path." For years, Milken says, he suppressed certain needs: "Going to the beach and relaxing was one. Interacting with kids . . . I had a period of time there where I didn't get to interact with kids much. I think landscaping. I have always loved gardens and found them extremely relaxing. Music. I, my whole life, was used to doing three or four or five things at once. When I was in junior high, I would listen to the radio, watch TV, maybe have the record player going, and do my homework. So what I attempted to do was substantially change the amount of input I was receiving." Going to Chopra's Massachusetts retreat was a profound experience, Milken says, though he seems unable to conjure the appropriate profundities. "I had never had a massage before in my life," he says. "What intrigued me was the intellectual part. I could easily accept the concept of mind over body. I am a big disciple of George Lucas and The Force."

Unlike some other rich men, who just write big checks to the hospitals that have treated them or their families, Milken organized CaP Cure almost entirely on his own. With the help of Holden, his urologist, he put together a star-studded scientific advisory board that awards money—$25 million of it pledged by the Milken foundation—to hundreds of cancer researchers

Photograph by Corbis/Bettmann.

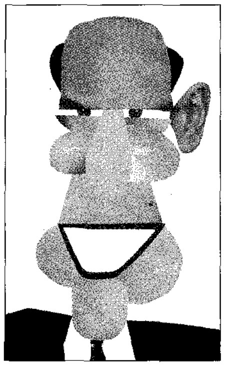
around the country. Milken spends hours on the phone raising money and talking to cancer patients. He recently went on *Larry King Live,* along with fellow board member and cancer sufferer Norman Schwarzkopf, to appeal for volunteers for a genetic-research program CaP Cure is financing.

"I think we had two objectives in CaP Cure," Milken says. "One, that if you can't find a cure, find something that slows the growth to such an extent that it's not a thing that is threatening your life at the end; some other cause is. And two, I think the other objective we've had is to try to ask why, in a bigger sense, we haven't found the answer to cancer." He says the government, the same one that is hounding him on the securities front, should play a bigger role than it does now. The question, he says, is "why the United States has not allocated more resources, if this biological warfare on Americans is the greatest risk to your life."

All the living former U.S. presidents have joined his board, as have numerous former clients and several members of Congress. The irony is as harsh as it is intense: Illness has helped Milken become the most respected convicted felon in America—the man who scorned the Establishment and the government so profoundly in his days at Drexel is now attending fund-raisers with Bob Dole (who also has had prostate cancer), joining with government agencies to sponsor health conferences, and organizing a Washington-based lobbying group.

Has Michael Milken undergone a total transformation? He is, after all, a man who achieved enormous power over people because few of those who came under his spell grasped how complex he was. Some would say that Milken himself was among those mesmerized. "The person who knows the least about Michael Milken is Michael Milken. I have never seen someone so terrified of what might be in his head," says Kornbluth, his Boswell. Self-unawareness was a big part of the power: Milken was always sincere, and therefore convincing. What he cannot see he can't acknowledge.

"It would be a mistake to say that Michael's philanthropy is not from the heart," says a former colleague, "but it's mixed in with a lot of other stuff." The plaques and framed letters filling the walls of Milken's foundation headquarters in Santa Monica are testimony to the fact that he has been active in philanthropic causes for years, since long before he got into trouble with the law. At Drexel, he took time out to teach math to disabled children, and by every account he is a superb teacher. To fulfill the 5,400 hours of essentially full-time community service required of him during his three-year probation, Milken worked with D.A.R.E., an international anti-drug school program. He strove tirelessly to set up an after-school program at a junior high in Mar Vista that is now being used as a national model. He recruited volunteers to run clubs; he went to the neighboring housing projects to urge parents to enroll their children in the program. Milken himself ran Mike's Math Club—which he has turned into a national program, now run by his younger sister Joni Noah—and the geography club, in which he had the kids meet Michael Jackson and then study every country on the singer's 1993 world tour. "You couldn't have paid for this kind of commitment," says Glenn Levant, a former deputy chief of the LAPD and executive director of D.A.R.E., who oversaw Milken's community service for the parole board. "It was one of the rare cases where parole really worked."



Which is not to say that it was evidence of any remorse on Milken's part. In the fall of 1993, Milken arranged to teach a class in finance at the UCLA graduate school of business. And he contracted with the school to videotape his class—after paying $40,000 to help defray costs and, in return for the right to use the school's name in the videos, cutting UCLA in on 5 percent of the expected revenues. It was a brazen if comically small-stakes gesture. State senators loudly objected to the arrangement. Milken, one said, was "an unrepentant felon," using UCLA's good name to enhance his own. The University of California regents backed out of the deal, but not before Milken had finished teaching the class and not before Garry Trudeau had run a stinging "Doonesbury" series mocking Milken and the school.

Milken seems intent on sidestepping the ethical implications of the UCLA contretemps. As he sees it, it was all about an experiment in video-based "distance learning." "Most of the material that you look at, and the greatest teachers, the Nobel Prize debates, if you weren't there, is not of interest to you as a viewer," he says. "So that was really a test case to see if that would work. It was educational for me. I still hear from a lot of students it was the greatest class they ever took."

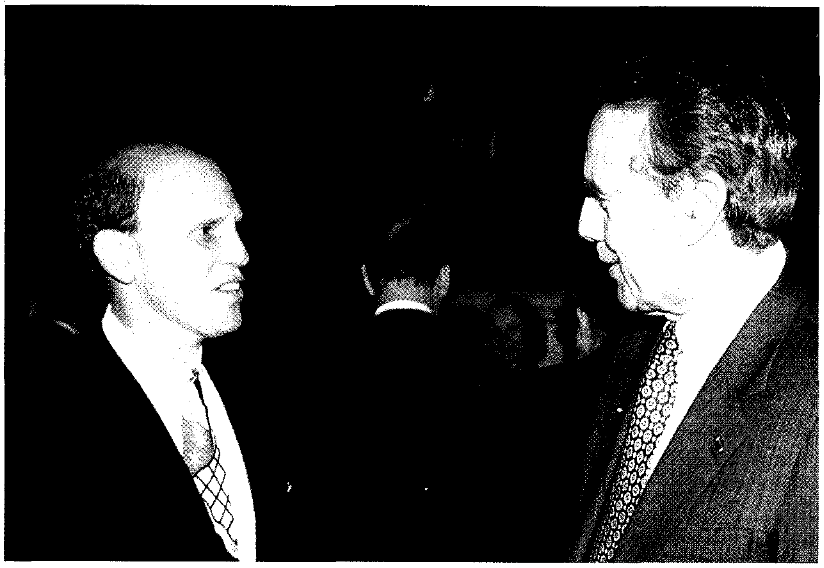
Milken had his defenders, including Bradford Cornell, the professor who oversaw Milken's class. Milken, Cornell argued in a Los Angeles *Times* op-ed piece, was not presuming to teach ethics but simply sharing his unparalleled experience in finance. One of the students remembers differently. "He once talked about some tax loophole he had found, and he went on and on about how he had made his clients hundreds of millions of dollars driving their deals through it," the student recalls. "It was very clear he thought the government were idiots. All these deals, they were taking money out of the taxpayers' pockets. He boasted about it. He was very proud."

The class was part of Milken's ongoing campaign to recast his eighties deal-mongering in a positive light. At the end of the term, he held a dinner for his students and gave each of them a Lucite plaque with twelve Milken maxims embedded in it, No. 6 being "The 1980's was a time of giving . . ." The case studies in the course were primarily of Milken deals; many of his former clients spoke to the students. "He had to win every point," says another student. "He would debate [Professor] Cornell, and to make sure he'd won, he'd make some dig like: 'Now, that kind of thinking is why Bradford is a professor.' The implication was, *I made a billion dollars. Who are you going to listen to?*"

METUKA BENJAMIN INSISTS THAT MILKEN SHOULD BE RELEASED from his past. She is the education director of the Stephen Wise Temple schools, including the high school, which last fall was renamed the Milken Community High School after the Milkens donated $5 million. That, too, caused a furor. The school is the largest and best-known non-Orthodox Jewish high school in the country, and now, as one parent puts it, "it has been renamed after a convicted felon, for money." Benjamin, an elegant old-world woman in her late fifties, went through hell dealing with upset parents and students, and the strain of it bubbles up still. She insists that Milken never asked that the school's name be changed. That was the temple's idea. "We wanted to honor the family," she says. "Jews do not for-

"FIFTY MILLION IS RESURRECTION. IT SHOWS HE'S ALIVE AND HE'S WORTH SOMETHING."

Illustration by Stephen Kroninger.



Fundamentals: Meeting with Dole to discuss prostate cancer in 1993.

ever keep a person as a marked person. He paid his dues. In the Jewish religion there is *t'shuva,* which means to repent, and if you do that, you start afresh."

If Benjamin saw the controversy and upset caused by the naming, Milken did not. "I've seen people come up to me all the time and thank me," he says. "If they have any questions, the kids can ask me. If parents have any objection, they can stand up and ask me; they can come over and talk to me." And what would he say if they did? "I had plenty of time for regrets," he says, backing away from the question. "Today I really don't have time to think about the past. I really try to think about the future every day."

Milken now serves on the board of the Stephen Wise Temple—a fact that surely would have made his father proud. His father would also have been very proud of his eldest son's charitable work. Bernard Milken, who died in 1978 of cancer, was not particularly successful financially, but he was a deeply honorable man, friends recall, who believed strongly in the value of a family's name and brought his two boys and his daughter up to believe in giving back to the community.

Milken recalls his childhood as idyllic. His mother, Ferne, was a housewife, an energetic, flamboyant woman whom Milken once described as "a sort of Auntie Mame." Ferne Milken doted on her boys. "She was terrifically ambitious for her kids," says Kornbluth. "It was 'my son the genius.' " Bernard Milken was an accountant. If Ferne was an adoring parent, Bernard, people say, was strict and authoritarian. "My father, who I considered to be a very intelligent man, had strong opinions," Milken recalls. "And I learned in the household, as we discussed every night at dinner the topics of the day, that it was useless to discuss these topics with my dad. He had his opinion. There were no facts. There was no discussion that was going to sway him." Bernard Milken could also be ethically rigid. "He had many opportunities he didn't take," says Kornbluth. "I think his sons felt their father was too passive," says a friend. "Michael tells the story of how his father had a falling-out with his business partner and they felt, and their mother felt, he should sue, and he didn't want to. He finally did, and won."

Bernard Milken had been orphaned at the age of 7 and spent much of his childhood in an orphanage. Until he died, he wore a leg brace and walked with a pronounced limp, the result of childhood polio. Michael, who adored his father, seemed unable to face his weaknesses. He didn't realize until he was 15, when a friend pointed it out to him, that his father was handicapped. "He played football with us," says Milken, trying to explain why he didn't see what everyone else did. "He played basketball; he played tennis. He was a great dancer. And he never complained or never discussed the fact that he had had polio once with us. He wore long pants, you know, when I reflect on it, instead of shorts." And apparently he long ago blocked out the details of Bernard Milken's difficult past. "It wasn't really an orphanage," he told *Vanity Fair* in 1989. "I prefer to think of it as a boarding school. That's how I would rather think of it." Today he has become even more adamant. "I don't think he was in an orphanage. He was not in an orphanage. That's a fact."

THE NERVE CENTER OF MILKEN'S RENASCENT BUSINESS empire is a three-story clapboard house on Moraga Drive, a tree-lined residential street on the edge of Bel Air. Unlike Milken's foundation headquarters in Santa Monica, whose presence is advertised in large lettering out front, the house on Moraga is not marked. The guard has to program the elevator to take visitors to Milken's floor. "You're conscious in the elevator that everything is probably being taped," jokes Bob Ezrin, the president of 7th Level, an education-software company that Milken has invested in.

Business no longer takes up all of Milken's waking hours, but he clearly remains an active deal-maker. Much of what he does falls outside the SEC's interest in him—he is permitted to counsel friends in deals, to help them invest, and to invest his own money. And that is a lot of money. By some estimates, Milken's trust for the benefit of his three children—one investment vehicle—is worth some $500 million alone.

One of his investments is HNV, a real-estate partnership that includes Las Vegas entrepreneur Steve Wynn, Rupert Murdoch, and Laurence Ellison, the chairman and CEO of Oracle. Another investment is Archon Communications, a fund that is partly capitalized by the Milken trust and partly by Murdoch's News Corp., through which Milken, in 1994, considered buying Koo Koo Roo, an L.A.-based chain of fast-food restaurants. The talks collapsed, says one source close to it, over Milken's aggressive demands for warrants and for control of the company. "He is still trying to price like the eighties," says this source, "when he had control of the prices."

There are more Milken investments and assets, but how many, says a former government investigator, "nobody really knows." Some believe he could have another $500 million in a maze of investment partnerships filled with junk bonds, stocks, and staggeringly valuable warrants from his eighties deals. Milken formed many of these at Drexel, and has since created more. "They are like the lost city of Atlantis," says a former associate, "the lost partnerships."

A lawsuit filed last September, by the former accountant for many of these partnerships, offers a glimpse into how complex Milken's financial arrangements are—and how nasty things can get when someone in Milken's circle falls out of favor. According to documents filed in a Los Angeles court, the accountant, Richard Bergman, claims that he was forced out of his share of

Photograph courtesy of the Milken Family Foundation.

several partnerships—worth up to $200 million—because he "refused to be intimidated by Michael Milken." The lawsuit, which appears to have been triggered by a dispute over real estate in Las Vegas and to have involved Steve Wynn, alleges a complex series of maneuvers, including Milken's associates' draining money from the partnerships into secret bank accounts. A countersuit apparently alleges that Bergman stole $20 million from the partnerships and made off with the books. Neither side would comment.

MILKEN NEVER REALLY STOPPED ADVISING HIS old clients, friends say. Wynn actually visited him in prison, flying in several times from Las Vegas, but Milken kept in touch with some of the others in calls from the prison pay phones. After his release, Milken quickly renewed his contacts with, for starters, Murdoch, Turner, Roberts, and Ellison. In 1994, Milken introduced Murdoch to Roberts at the annual education conference his family foundation throws. Milken played an important role in arranging MCI's $2 billion investment in News Corporation. It was also Milken's idea to have Murdoch invest some $500 million in Perelman's cash-needy media operation in exchange for ten TV-station affiliates, a deal crucial in propelling Fox into the major leagues at the expense of CBS. Milken also advised Ellison in 1994, when Ellison was considering a takeover of Apple Computer. In January, Milken and Ellison invested multi-millions in the toy company Hasbro at about the same time that Mattel, a former client of Milken's, made a bid for Hasbro. As it happened, Milken ended up losing money, but the timing was enough to make the investment a focus of the SEC's investigation.

The deals, Milken says, grew solely out of his interest in developing new education technologies. "I've had extensive discussions on education with all of those individuals for a long period of time," says Milken. "These are all personal friends of mine. I was involved with the building of these companies, and I shared these ideas, and an agreement grew out of them." The operative words here are *friends* and *ideas.* Milken once described a deal with Ellison as "two friends talking"—for important legal reasons.

MILKEN PHILANTHROPY: 1986–96

Milken Family Foundation National Educator Awards	**$35,600,000**
Association for the Cure of Cancer of the Prostate (CaP Cure)	**$17, 300,000**
University Community Outreach	**$6,200,000**
American Epilepsy Society/ Milken Family Foundation Awards Program	**$4,000,000**
Milken Family Foundation Cancer Awards	**$2,812,000**
Urban League	**$2,200,000**
ADL—education programs	**$2,100,000**
United States Holocaust Museum	**$2,014,000**
New York Archdiocese—education programs	**$1,325,000**
Los Angeles Archdiocese—education programs	**$1,300,000**
Pediatric AIDS Foundation	**$800,800**
New York Junior Tennis League	**$326,000**
National Institutes of Health	**$250,000**
AMFAR	**$156,000**
American Cancer Society	**$120,000**

Source: Milken Family Foundation

Milken's SEC consent decree bars him from acting as a "broker dealer" or an investment adviser. Just what that means is subject to some interpretation by lawyers—"In my view," says Richard Phillips, Milken's securities lawyer and a partner at Kirkpatrick & Lockhart, "someone is not a broker dealer if they advise companies on business and financial strategies as long as they don't become deeply involved in negotiations, they don't value securities, they don't structure a security for the purpose of a transaction." Other lawyers are stricter. Says Joseph Hansen, a partner at Kaye Scholer, who has advised clients under similar consent decrees: "I would advise any client to stay away from M&A advisory."

Among its other tasks, the SEC will have to plumb the intricacies of Milken's dealings with Turner. It is likely to find people willing to allege that Milken tried but failed to find support for a CBS bid. "He was looking for money in Europe. He had five big media names," says one source, who claims to have heard Milken discussing his money-raising efforts over a speakerphone with Turner.

When Time Warner's Levin showed up at Turner's Montana ranch in August, proposing marriage, Milken switched from raising money for a CBS bid to advising Turner on a Time Warner merger, says this source. Milken, the source says, "was clearly involved in the pricing of the transaction." If this is true, many securities lawyers say, Milken would almost certainly have violated the terms of his probation.

Did he, or didn't he? It will take the SEC at least another two months to reach an answer to that question. There are many people who suspect Milken of returning to eighties form. But others wonder whether his new legal problems were triggered more by his relentless drive to erase the past. "There are two things Mike wants: time and resurrection," a friend says. "What is he, chopped liver? He made these companies and he wants to be recognized for his value. Fifty million is resurrection. It shows he's alive and he's worth something."

In Michael Milken's mind, he will always be the good guy. He will always be the man who created a new source of capital in America; who helped companies grow; who helped bring science one step closer to finding a cure for cancer. He definitely is not, in his mind, the man who pleaded guilty to six felonies. "Nobody knows if deep, deep in his heart he has a feeling he did something wrong. I don't think he wants to know what's down there," says a former colleague. In his own way, Milken agrees. "Thinking about these issues is probably not positive for my own health," he says. "I lived them day and night for so long, they encompassed me so much, that I believe they negatively impacted my health. I believe that one of the reasons I got cancer is just the emotional period I went through there."

In a rare moment of unquestionably real candor, Milken says he is aware that there are people who believe he has not shown sufficient remorse, that he has failed to address his past openly. He is, he says, doing the best he can. "I've given interviews, I've stood up in court," he says. "And today, I find that for my own well-being, if I can spend my time working on prostate cancer, if I can spend my time working on education, if I can spend my time going into a classroom, then I feel better about it. It's part of my therapy. And ultimately, for all these years [I've gone through], there are some things you just can't do." ■

Summer Fun
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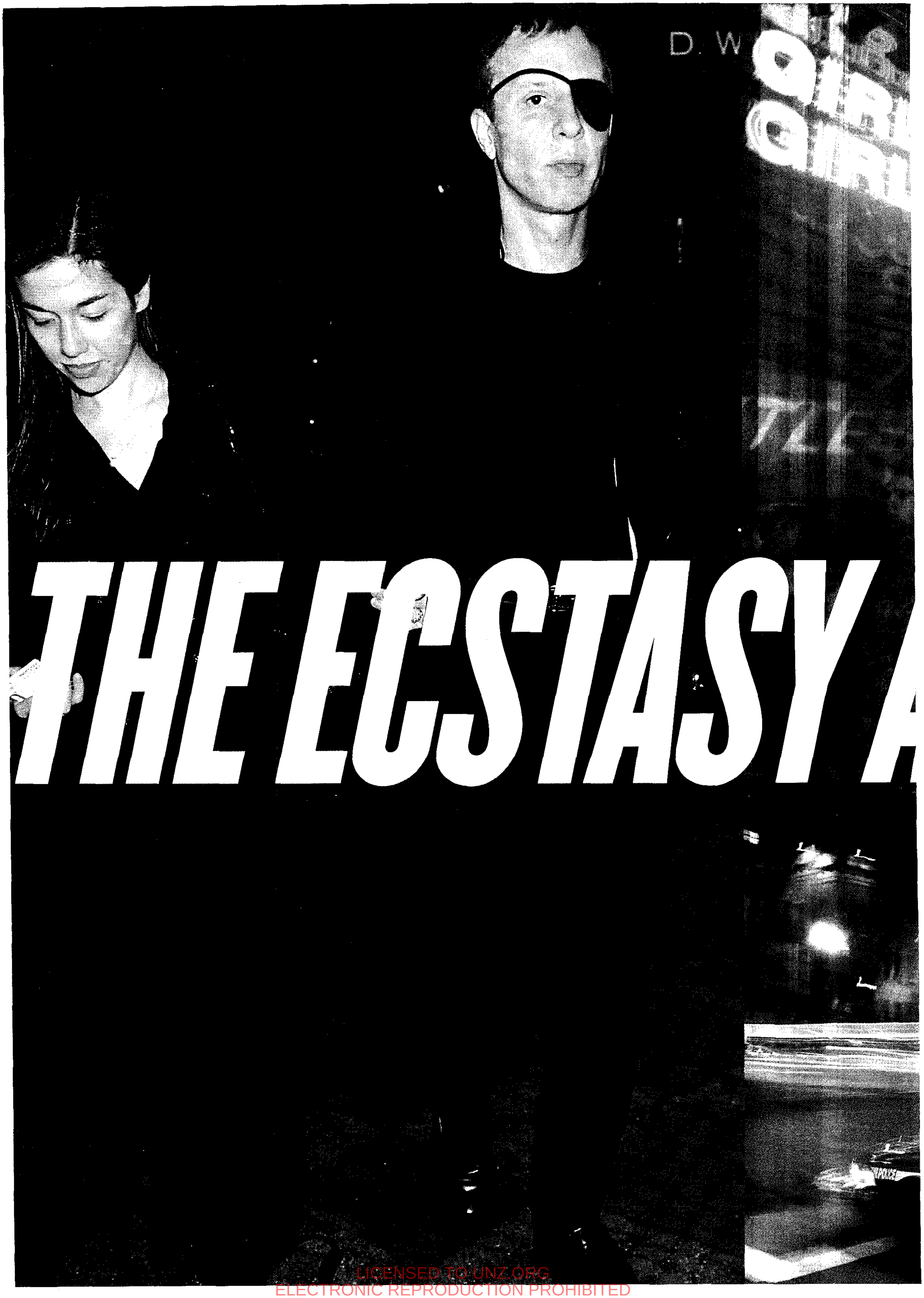
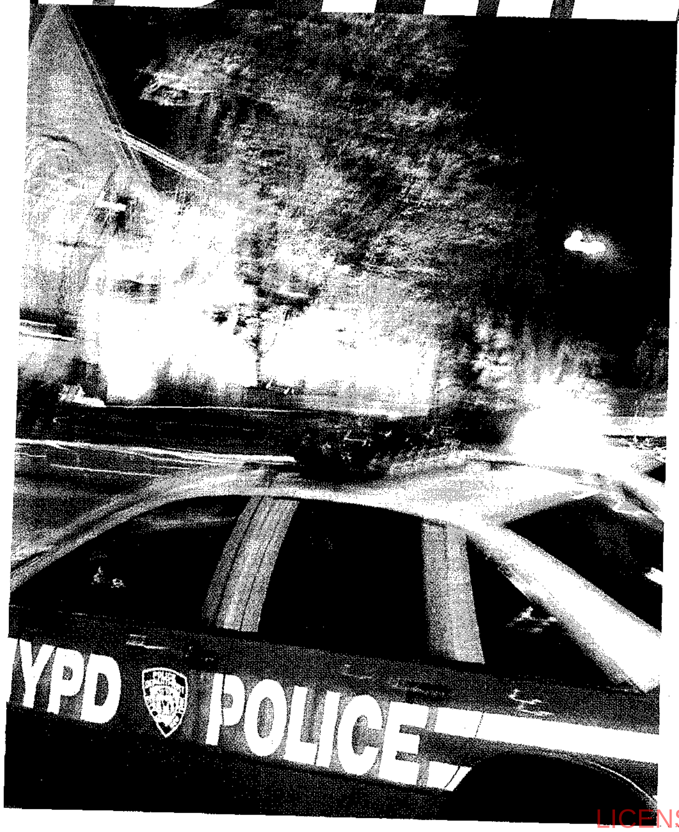


THE ECSTASY A

NIGHT CREATURES From left: Peter Gatien with girfriend Alessandra, a former door-person; Limelight after the bust; Club USA.

ND THE AGONY



AT CLUBS LIKE LIMELIGHT AND THE TUNNEL, PETER GATIEN HELD THE LONGEST-RUNNING PARTY IN TOWN. BUT NOW THE FEDS MAY SHUT IT DOWN, AMID ALLEGATIONS OF DRUG DEALING, CASH SKIMMING, AND EVEN MURDER. INSIDE THE COLLAPSE OF A NIGHTLIFE EMPIRE.

BY MAER ROSHAN, MARK JOLLY, AND NORMAN VANAMEE

“PETER ALWAYS BELIEVED THAT HE COULD BE ABOVE THIS W

IN THE DECADE DURING WHICH PETER GATIEN monopolized New York nightlife, no one ever saw him having fun. Taciturn and awkward, he watched the wild scene impassively. To the few patrons who noticed him, he seemed aloof, even menacing. He preferred to channel his passions into his business. At the height of his career, Gatien operated four of the largest nightclubs in New York City: the Tunnel, the Palladium, Limelight, and Club USA. On a typical weekend, more people partied at his establishments than entered Studio 54 at its peak in a month.

Gatien's aloofness was partly by design. He was hyperaware of the seductive pitfalls of his business, having seen the damage they had inflicted on his predecessors. He presented himself as the anti-Rubell: “I've worked very hard to dispel the stereotypical image of someone who is a big womanizer and drug taker,” he told *The Village Voice,* and in public at least, he wasn't. He rarely drank while he was working, and with the exception of one questionable incident mentioned in a Drug Enforcement Administration affidavit, none of the almost 100 people interviewed for this story can recall his ever doing drugs in his clubs. Unlike fellow impresarios like Steve Rubell and Rudolf of Danceteria, who liked to be the lives of their parties, Gatien remained largely out of sight, a provincial money man who didn't make the scene but made his fortune on it.

And then, on May 15, it all collapsed. At a little past 4 A.M., four DEA agents bearing a warrant raided Gatien's house and rousted the sleeping club owner from his bed. That day, a second team of agents fanned across the city to arrest 21 other suspects, all on various drug charges, while others searched in vain for an ecstasy factory rumored to be hidden in the Tunnel's cavernous basement.

Locked until last week in Metropolitan Detention Center on $1 million bail, Gatien himself is accused of turning his clubs into “ecstasy supermarkets” in an attempt to lure in his young patrons. “These clubs existed to distribute these substances,” says the usually restrained U.S. Attorney Zachary Carter with untypical melodrama. “[They were] the honey trap.”

Since then, a more complicated picture of Peter Gatien has begun to emerge: A devoted family man and father of four who allegedly went on weeklong cocaine binges. A hard-edged, often ruthless businessman who was reduced to begging his girlfriend for cash allowances. To many of his employees, he was a protective, paternal figure; many of them praised him even as they sold him out to the Feds.

New York has learned that in addition to the DEA drug charges, the Manhattan district attorney's office is close to concluding a full-scale audit of Gatien's finances. Even if the DEA's ecstasy case crumbles—and many believe it will—there is a good chance that, like Steve Rubell and his partner, Ian Schrager, Gatien will be brought down by his taxes. “Peter always believed that he could be above this world,” says a friend who has known him since childhood. “But he was wrong. He fell in, and then he couldn't get out.”

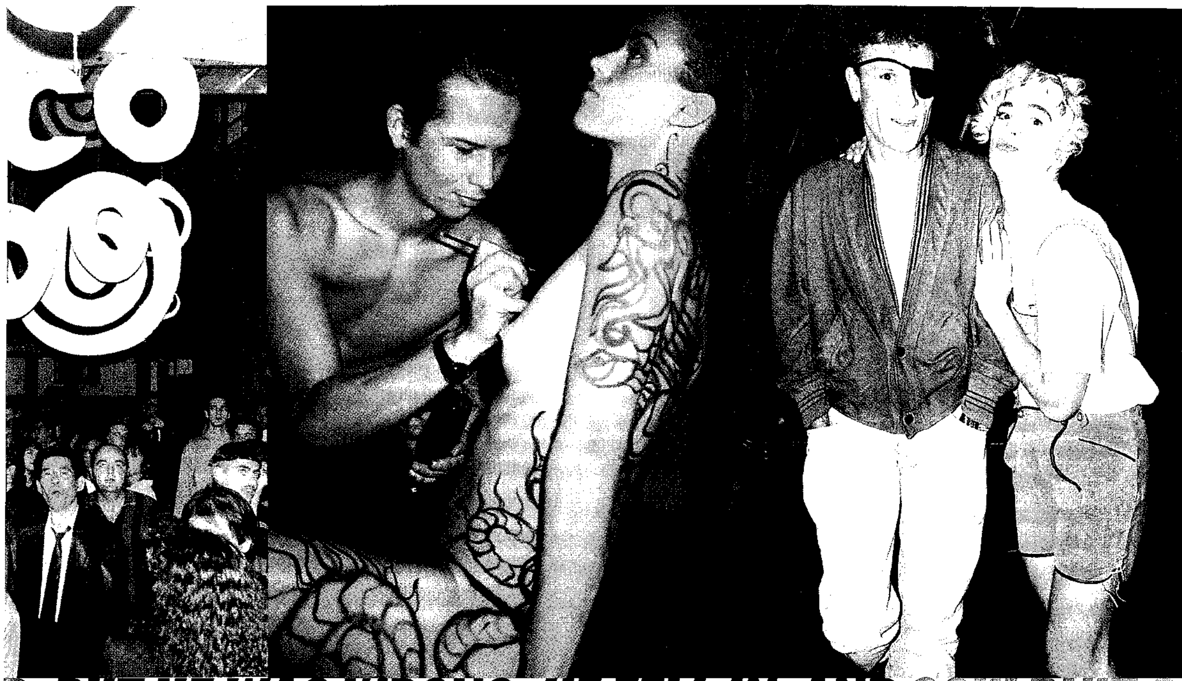
PIERRE GATIEN WAS THE THIRD OF FIVE SONS born to a French-speaking family in Cornwall, Ontario, a sleepy blue-collar town of about 45,000. His father was a postal worker, his mother a teacher. The Gatiens were strict Catholics who lectured their boys against drinking and premarital sex. Friends remember Peter as an intense loner overshadowed by his more athletic, academically gifted brothers. “The other Gatien boys were sports stars—smart, good-looking, charismatic kinds of guys,” says a family friend. “Peter was a cipher. You didn't hear much about him until the accident.”

The accident happened in 1969. Peter, playing for a minor-league hockey team, was hit with a hockey stick that gouged out his left eye. Though friends say he was devastated, Gatien would later call it “the best thing that happened to me in my life.” Shortly after his seventeenth birthday, now wearing his trademark eye patch, he invested $17,000 collected from a lawsuit over the injury in a jeans store on Cornwall's main strip. Shortly afterward, he took over a ratty country-and-western bar a few blocks away and converted it into the town's first disco: the Aardvark. Cornwall had never seen anything like it. “Peter had brought in these disco balls and painted the whole place black,” says Claude McIntosh, a longtime editor of the Cornwall *Standard-Freeholder.* “They put up this rope in front, and he made all these burly bouncers dress up in tuxedo shirts and bow ties.”

This early effort presaged his future endeavors in other ways. From the start, Gatien was dogged by rumors of drug use at his club. “People said the Aardvark was a place where you could be hooked up,” remembers McIntosh. “It wasn't much of a town for cocaine or that, but you'd hear that you could go to the washroom and buy all the magic mushrooms and hash that you'd want.”

With the success of Aardvark, Gatien was about as big a fish as it was possible to be in Cornwall. By then he had married

Photographs previous page: clockwise from left, Arnaldo Magnani/Gamma-Liaison; Allan Tannenbaum/Sygma; Tina Paul



MENAGERIE
From left: Gatien with Donald Trump at the opening of Club USA, December of 1992. Dancers at Club USA, 1993. Disco 2000 at Limelight, Michael Alig's brainchild, defined the club scene in the late eighties. Body painting at the Tunnel, 1989 (center right). Gatien with promoter Michael Alig at Limelight (right). Gatien provided the canvas on which Alig could create.

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his first wife, Sheila, and had two children. But Gatien was ready to escape. “Once the accident happened, Peter had no way out,” says a longtime friend. “He told me that his parents expected him to be a mailman.” In 1975, while scouring the real-estate ads in the New York *Times*, he came across a disco for sale in Hallandale, Florida. The first of his five Limelights opened its doors two months later.

Drawing on the same glitzy iconography as *Saturday Night Fever*, the original Limelight was a self-conscious temple to the disco era; the manager even paraded around in the regulation white Travolta suit. It was there that Peter met the man who would become the first of his lieutenants—a fast-talking showbiz spin doctor named John Carmen, who had come to book a show for his client Grace Jones. “When I met him, Limelight was the biggest disco in Florida,” says Carmen. “And here was this serious, buttoned-up guy running it practically by himself. He was the accountant, the booker, the manager. I thought, I'm going with *him*.” Three years later, at 28, Gatien sold his first Limelight at a profit of $600,000 and had his sights on a second, in Atlanta.

In a mall in Buckhead, Atlanta's toniest quarter, he and Carmen set about building the most spectacular disco the city had ever seen. It was 1979, the late, decadent age of disco, and the two decorated accordingly. Opening night drew 5,000 people, who danced on a glass dance floor over a tank that was filled with sharks one week; the next week, it was drained and tigers were put in.

In Atlanta, he also received his first introduction to the more exotic fauna of the nightclub world. To mark the opening of Limelight's gay Sundays, Carmen booked John Waters's drag-queen star Divine, who was carted in by a procession of nearly naked muscle boys. Gatien didn't get it. “He came from the backwoods,” says Carmen. “He couldn't imagine why this obese person could be so popular.” Within weeks, Atlanta's Limelight had become the Studio 54 of the South.

Gatien had never been to the real Studio. In fact, until 1975, he'd never been to New York. Carmen says he convinced Gatien to fly up for a weekend, where the two attended Bianca Jagger's legendary thirty-third-birthday party. Having glimpsed big-city, main-chance fabulousness, Gatien decided he had to have a piece of it and ordered his publicist to find him a space in Manhattan.

Carmen tells the story of New York's Limelight this way: Stumbling around Chelsea one morning in a drunken stupor, he came upon an abandoned Episcopal church on the corner of Sixth Avenue and 20th Street. Carmen phoned his boss and told him he'd found the perfect Limelight No. 3. Ever the rebellious Catholic, Gatien promptly bought the property from Odyssey House, a drug-rehabilitation center.

From its opening in November 1983, Limelight was a smash. The VIP room was a magnet for real and imagined celebrities from Dianne Brill to Donald Trump. Gatien saw no reason to be fabulous himself; he didn't mingle. “He always had a holier-than-thou attitude,” says scene chronicler Stephen Saban, “which I suppose is appropriate for someone who owned a church.”

Gatien, however, was not immune to the temptations his work put in front of him. At around this time, friends say, he began experimenting with drugs, a dalliance that would grow more serious over the decade.

As the eighties wore on, Gatien's business began to dry up. He had bought and sold two other clubs, one in Chicago, one in London. But his flagship was half empty. Limelight had never really attracted the hip A-list clientele who frequented Danceteria, Area, and the World. And anyway, by the end of the decade, the scene was dead, decimated by AIDS, the Wall Street crash, and cocaine exhaustion.

With the over-25 crowd gone, most of the reigning nightclub monarchs had moved on as well. Studio 54's Rubell was dead; his partner, Schrager, had become a successful hotelier; Area's Eric Goode was running restaurants; and Rudolf, pronouncing the city “a dreadful bore,” had packed his bags for the West Coast. When Carmen departed after a personal dispute, Peter Gatien found himself alone for the first time in his career.

INTO THE VOID STEPPED TWO people who would help Gatien reinvent his empire. Not that he had a clear idea of what it should be. Gatien was never especially visionary himself. But he had an instinctive gift for nurturing talent. He liked to hire wild, creative personalities and give them the money and freedom they needed to thrive. Enter Michael Alig and Michael Caruso.

When he met the two Michaels, Alig was an effete, wispy 19-year-old with a plan “to become the most famous freak in the world.” Caruso, who preferred the appellation Lord Michael, was in many ways Alig's polar opposite: a stout, distinctly unfabulous Brooklyn boy. But he shared with Alig a flair for spectacle and a charisma.

Photographs: left to right, Tina Paul (3); Lorenz Ferich/Sygma; Tina Paul.

Photographs: left to right, K.C. Mulcare; Catherine McGann; K.C. Mulcare; Tina Paul.

"HE ALWAYS HAD A HOLIER-THAN-THOU ATTITUDE," SABAN SAYS. "

Together they took Gatien's eighties-style clubs and turned them into a playground for a new, underserved club generation.

The huge warehouse parties, or raves, of the late eighties had spawned a vanguard of hard-core clubbers, less jaded and considerably younger than their predecessors. Mainstream pop gave way to the furiously fast dance beats of techno music. The manic cocaine energy that had fueled the club scene ever since Studio 54 gave way to the more tribal, communal pulse enshrined by MDMA (ecstasy) and a powerful animal tranquilizer called ketamine, known as Special K. Lord Michael brought his suburban ravers under Gatien's roof.

Alig had begun as a busboy at Danceteria. "When we hired him he was a little twinkie, with all these weird, crazy ideas," says Rudolf, the club's owner. "He was supposed to work in the bathrooms, but he bothered me so much I finally let him throw a party." Throwing parties, it turned out, was Alig's natural calling. A magnetic, Warholian figure, Alig had gathered around him a proto-scene of about 200 acolytes who called themselves the club kids ("Mr. USA," *New York,* January 18, 1988).

Disco 2000, which debuted at Limelight in 1989, was the ultimate product of Alig's fertile, twisted imagination: a polysexual, colorful orgy of pounding music and spectacular lights of which Alig and his club kids formed the centerpiece, and clean-cut kids from New Jersey readily doled out up to $30 a head to be part of the audience.

"What Michael created with Disco 2000 was a whole new world, an alternative reality," says nightlife columnist Michael Musto. "It was a place where people who were freaks in school could come from Iowa or New Jersey and reinvent themselves or dress up in their sisters' clothes or just be what they wanted to be. It was totally sexy and outrageous and totally artificial. And grown-ups weren't invited."

Fueled by vast quantities of ecstasy, Limelight was back on the nightlife map. Gatien watched the club take off, soaking in the energy, but always behind the scenes. "He was a voyeur," says Rudolf. "He'd get off by seeing everyone else have fun."

NEITHER OF THE TWO Michaels had quite the same impact on Gatien's life as a 22-year-old Asian model whom he met while she was working the door at Limelight in 1990. The facts of Alessandra Kobayashi's life are something of a mystery. Before she came to Gatien, she worked for Rocky Aoki, owner of the Benihana restaurant chain, a man she sometimes claimed was her father. Finally, Aoki ordered her to stop.

Not long after they met, she moved into Gatien's East Side apartment; their son, Xander, was born in 1993. Gatien appointed her president of operations and gave her the Palladium to run, and it soon became the most profitable of his clubs. Kobayashi also worked hard to cut off anyone she considered a rival for Peter's attention; she reserved special animus for the two boys, Alig and Caruso, closest to her husband. In its own dysfunctional way, however, the partnership worked. Kobayashi had never been a club person; she once told a colleague that she hated the world she'd found herself in. Arrogant and high-handed, she regarded most of her employees with disdain.

The feeling was mutual. "She was a mean little bean counter who just said no to everyone," says one senior staff member. But even her enemies recognized her indispensable role as a no-nonsense businesswoman. "She's one of the smartest women I have ever met," says a source, "with great charisma and a cruel streak a mile long."

Some observers, however, claim that Kobayashi was simply trying to push Gatien above and beyond the club business. "Anyway," says a friend, "*somebody* has to say no when some idiot promoter wants to land a helicopter on top of a club."

Before she took over, Gatien habitually paid his staff by handing an assistant $10,000 in cash to distribute. Under Kobayashi, the rules changed dramatically. Every person who came through the front door, every expense, every receipt had to be accounted for. "If you'd asked Peter how much he had in the bank, he wouldn't know," says one source. "Alex had to know how many toilet-paper rolls there were."

By the end, she had cut off Gatien's credit cards and strictly controlled his access to cash. "Whenever Peter wanted cash, we had to ask [Alessandra] first," says one employee. Another, asked by Gatien to book an expensive hotel suite, had to pay for the room himself because Kobayashi had confiscated Gatien's credit cards.

BY 1993, THE THREE HAD HELPED ESTABLISH Gatien as the undisputed king of New York nightlife, and he began to move his money into other areas. He started his own record label, Vortex, and for a while bankrolled *Project X,* a magazine that briefly became the bible of the new down-

MENAGERIE Far left: Screaming Rachael, a club kid and singer, pictured at Limelight in 1992, recently saw Gatien lieutenant Michael Alig in Chicago. "Celebrity Club" at the Tunnel, June 1988 (center left). Angel (center right): Singer, drug dealer, and putative murder victim. Is his disappearance merely club-kid humor? Peter Gatien (right) with two of his daughters at the opening of USA, December 1992.

OPRIATE FOR SOMEONE OWNING A CHURCH.’

town club culture. He also gave a start to a former Limelight doorman who had approached him with a script about growing up in the Bronx. His name was Chazz Palminteri, and Gatien gave him the $25,000 he needed to mount his stage play. Later, Gatien agreed to be the executive producer of its movie incarnation, *A Bronx Tale,* starring Robert De Niro.

But the clubs continued to be the bread and butter of Gatien's business. As the company grew, he acquired a reputation for cutthroat business practices. D.J.'s who worked for him one night of the week would be fired if they worked other nights at non-Gatien venues. The vast extent of his holdings allowed him to hire away the best promoters from other clubs. Rival club lords who dared compete with him often accused Gatien of trying to shut them down by any means necessary. "Clubs are a competitive business," says one promoter. "But Gatien would take it too far."

Accusations of harassment are the coin of the realm in clubland; Gatien was accused in the *Daily News* of sending fire trucks to a rival party, and has accused competitors of the same thing. Michael Ault, who promoted Studio 54 when it reopened in 1994, were convinced that Gatien used such tactics: "We had to hire security guys to stand at each fire alarm, because he would send people to pull them," Ault says.

A major nightclub headache is neighborhood opposition, a problem Gatien got around by shrewd personnel choices. In 1992, he hired Susan Wagner—an official in the Koch administration—to represent him at community-board meetings. He also hired Geto & DeMilly, a respected lobbying firm, and with their guidance made substantial donations to the campaigns of Mark Green, Ruth Messinger, and Rudy Giuliani—all of which were returned after Gatien's arrest.

By this spring, Gatien's staff had swelled to an unwieldy army of 970: D.J.'s, dancers, technicians, bartenders, busboys, runners, cleaners, doormen, guest-list people, and security teams. There were also some 300 promoters, whose job was to lure as many people as possible through the doors each week. The promoters were Gatien's responsibility. Some blitzed the town with flyers to bring in business—mall rats from New Jersey, European tourists, college kids. Others enticed their friends and friends of friends onto the so-called reduced lists, collecting $3 or $4 for each paying customer they lured in. The top dozen or so promoters made a lucrative living sending tens of thousands of mail-outs a week for private parties and special events.

IN GATIEN'S EMPIRE, AS IN ALL such businesses, cash was king. All of his employees—from the top directors like Alig and Lord Michael down to the lowest-level promoter—were paid in cash in addition to, and often instead of, their official checks. According to the DEA's report, promoters traveled to the Palladium every Thursday to collect their cash payments. "No check, no nothing. They weren't recorded in the books anywhere," says one source.

On one occasion, Kobayashi called down on the intercom and asked for $10,000. "[The money] was taken out from downstairs in the big safe and put in a white bag and sent up," says someone who was in the office at the time. "And then she and [Palladium director] Monica [Michaels] would drive off in her champagne Mercedes and go shopping."

For security, Gatien hired about a dozen off-duty New York police officers, and he put great stock on building close ties to official New York. "One of the things that Gatien never got was that you couldn't buy your way out of the big stuff," a source says. "I think he always thought you could. He thought to stop the 'investigation,' he had to go to the police commissioner or the mayor, always to some higher level."

UNTIL RECENTLY, THERE WAS A TACIT UNDERSTANDING in the city that drugs were okay if they were kept hidden and confined to the clubs. However, under the Giuliani administration, official attitudes toward drugs began to change. By then, drug use at Gatien's clubs had become so brazen that even regulars became uneasy. "At one point, you'd have these people walking like zombies," says one longtime promoter. "You'd step over people to get to the toilet."

Some dealers saw their work as public service. "Ecstasy is generally perceived by the public as being some poisoner, a killer," says the promoter Joseph Uzzardi—or Baby Joe, as he was more commonly known—shortly after his arrest as a leader of Gatien's supposed ecstasy-dealing ring. "It's basically Prozac times ten, and you can quote me on that. It's a benign substance—in fact, not even benign but actually, like, positive. I've seen it improve a lot of people's lives."

With so many pills being consumed, dangerous situations inevitably arose. The highest priority was put on keeping them out of the public eye. "There were a number of times when people overdosed," says one source. "Bouncers would pick 'em up and throw them out the back door, or their friends would drag them out and put them in a cab."

But then, last summer, Nicholas Marinella, the 18-year-old son of a well-connected family from Hanover, New Jersey, returned home after a night at Limelight and allegedly overdosed. Marinella's family filed an official complaint against Limelight with the Manhattan district attorney and lobbied the mayor's office. One source says, "We were told that [former governor] Tom Kean personally called Giuliani and asked him to intercede." After Marinella's death, the city's laissez-faire attitude toward drugs in nightclubs dramatically changed.

In the early hours of Saturday, September 30, the New York Police Department, which had put undercover officers in Limelight for eight weeks, sent dozens of officers into the club to make arrests. But according to a Limelight insider, the

night before the raid one of the club's promoters circulated a list of 40 people with a bold notice on the top: "If your name is on this list, you don't want to be here tonight." The NYPD managed to arrest only three people for selling marijuana, an embarrassingly small catch. Afterward, the city padlocked the club for a week.

Soon after, a conciliatory Gatien met with police and, as a condition of reopening Limelight, agreed to pay a $35,000 fine, provide the police with a list of his employees, and post a $160,000 bond in case of future incidents. More significantly, he agreed to hire an independent security firm, Kroll Associates, to overhaul the security at his clubs.

Kroll—which received a yearlong contract that stipulated it could not be fired—gave quarterly reports to Gatien, the State Liquor Authority, the NYPD, and the special prosecutor's office. "Realistically, you can't go in there with the idea that you could possibly guarantee that those kind of activities would never occur," says Kroll managing director Michael Cherkasky. "But what we were trying to do was help them achieve the industry standard. Specifically, to make sure the employees were not part of the problem." Company insiders say that Gatien seemed to be making a good-faith effort. "One of the things we recommended was that they invite cops in to make arrests inside," says Cherkasky. "That's the only way to deter it." And Gatien did. According to another employee, in the first week after the September raid, the Tunnel threw out 136 people for drug use. Even Robert Silbering, the D.A.'s head of special narcotics, remarked that the situation in the clubs had "improved dramatically." In fact, according to a source close to the investigation, the D.A.'s office—unlike the DEA—came to believe and still believes that Gatien himself was not involved.

EVEN AS GATIEN MOVED to squelch the drug problem in his clubs, his own cocaine use—which Kobayashi had helped him keep under control—began to escalate. As the pressure on him grew, his binges became more frequent—sometimes lasting for five days or more at a time.

The winter of 1995–96 was a disastrous one for Gatien—a series of personal, financial, and natural calamities that left him reeling. First there were the endless snowstorms, which kept customers away. Every snowy weekend could cost the company hundreds of thousands of dollars. Worse, the D.A.'s office began a new investigation, this time focusing on Gatien's tax liabilities. A source knowledgeable about the prosecutors' probe says their case against Gatien began when they obtained receipts from an armored-car service showing that the amount of cash being hauled from the Tunnel each weekend to the accounting offices at the Palladium was much higher than what Gatien was declaring to tax authorities. On February 20, fifteen agents raided the Palladium's offices—ordering office staff into a hallway and carting off a truckload of financial records, bank statements, and receipts. Shortly thereafter, paychecks began bouncing regularly, and employees were losing patience. The Tunnel's popular Friday-night D.J., Etienne, quit when he realized he might never see the $1,500 that was owed to him.

Even more damaging, by April, Gatien was no longer able to afford Kroll's services. The firm's resignation means Gatien's clubs are no longer meeting the terms of the agreement brokered with the State Liquor Authority and the special prosecutor's office last October that allowed him to reopen Limelight.

"PETER'S BIGGEST PROBLEM," SAYS A SENIOR manager at the Palladium, "is that he does not know when to fire people." By 1994, Gatien's top promoters had become a liability. Interest in Lord Michael's techno parties was flagging, and Michael Alig's Disco 2000 was acquiring a rather last-gasp vibe.

Lord Michael had become a loose cannon. There was a sense that even Gatien could not interfere with what was going on at his Friday-night parties. "It got to the point where I wouldn't put my bands into the Limelight anymore because they got treated like crap," says music promoter Matt E. Silver. "I wouldn't do business with him. He gave the club an internationally bad reputation."

Michael Alig, meanwhile, had problems of his own. By 1995, he had begun flirting with heroin, and within a few months he was addicted. A friend remembers club kids descending on his apartment and carting a barely conscious Alig into a cab so he could get them into the clubs for free.

Last November, after the raid and Gatien's public campaign to stamp out drugs in his clubs, Alig was arrested on an earlier assault charge outside the Tunnel. Gatien paid to have him put in rehab, but Alig walked away from the clinic and ended up at the Tunnel two days later. Because Alig spent most of his money on drugs, Gatien agreed to pay the rent on his West Side apartment. Even then there were whole weeks when Alig would not report to work.

Then, in April, news began circulating that Alig had run into more serious trouble, involving the disappearance of a former lover named Angel Cruz. Cruz was a soft-spoken, handsome 21-year-old who

Photographs: left to right, Patrick McMullan; Tina Paul; Frances M. Roberts.

MENAGERIE Club kids posing at the Tunnel in April of 1995 (left). Promoter and Gatien lieutenant "Lord Michael" with Timothy Leary at Limelight in May, 1992 (left). Lord Michael's raves were like Leary's acid scenes in the sixties. Peter Gatien at his arraignment in May 29, 1996 (right). Gatien spent two weeks in jail before friends and family could raise bail.

had come to the city to become a singer but ended up a drug dealer. For a time, he was a constant companion of Alig's, often camping out in the hallway outside Alig's apartment to wait for him when his friend was not there. Last March, the two reportedly had a spat over $2,000 Alig owed him for drugs. In March, the argument may have turned deadly. What happened next is still unclear, but a strange story filtered out over the following weeks: Alig and a friend had argued with Angel; later, someone hit Angel on the head with a hammer, injected him with a syringe of heroin, and put him in a bathtub, disposing of his body the next day.

Two days later, sources say, Kobayashi went to Alig's apartment and bolted it shut, piling Alig's few belongings outside the door. The next day, Alig and two friends returned with a U-Haul, collected his belongings, and set off on a wild cross-country ride. Among the last people he spoke to before his departure was *New York*'s John Connolly. Though not admitting to murder, Alig said he and Angel had fought over money that "me and Peter owed him."

On May 5, Alig turned up in Chicago, at the apartment of a 28-year-old sometime club kid and recording artist named Screaming Rachael. She says she looked into the van's glove compartment and examined the rental agreement. It had been signed, she claims, by Peter Gatien.

Though police declined to discuss the case, rumors about it have continued to build. While Angel has not been seen since the night of the supposed murder, some of his and Alig's friends suspect the whole incident is an elaborate prank. "It's the kind of thing they would love," says Screaming Rachael.

RIGHT AROUND THE TIME CITY NARCOTICS OFficers were peering over bathroom stalls at the Tunnel, a far more comprehensive investigation was being planned by the U.S. Attorney's office and the federal Drug Enforcement Agency. The DEA investigation began almost accidentally. In December, DEA agents arrested two Israeli men in Queens as part of an international ecstasy-trafficking operation that involved chemical plants in Russia, drug laboratories in Amsterdam, and smuggling points in Miami and at JFK airport. The two Israeli suspects pointed to Gatien's clubs as the top distribution outlet for their product.

Then, in a separate incident in October, a 19-year-old small-time street dealer named Sean Bradley, who had just been busted for passing counterfeit currency, approached the DEA and offered, in exchange for leniency, to show agents how drugs were distributed at Gatien's clubs.

The first time the agents tried to get past the Tunnel doormen, they were turned away because they had unwittingly arrived on gay night and, according to DEA spokesman Robin Waugh, were too manifestly straight to get in. Two investigators returned a week later. "One shaved his head and dyed what was left platinum," Waugh says. "One went dressed in drag, and the other was in, uh, macho attire. He was very well built and showed off his physique. He wore a dog collar and a leash, and the drag queen would lead him around the club."

The presence of all those undercover cops was a bit confusing. "I remember these two guys with horns. They were pissed off and they kept trying to get into the Police Room [a VIP room decorated with stickers left from the NYPD's Limelight raid]," says an employee. "And the bouncer wouldn't let them in. They got so irate we had to throw them out. At that point, they were swearing at us, and they didn't sound much like club kids then."

After a couple of visits to the clubs, the federal agents began a high-level investigation. They obtained warrants for wiretaps, including one on a New York University junior named Joseph "Baby Joe" Uzzardi, who worked as a promoter for Gatien. With that wiretap and continued undercover work, the DEA pieced together what it claims is a conspiracy controlled by Gatien to distribute ecstasy. According to its 80-page affidavit, ecstasy was "the centerpiece of the operation of these clubs, not just a lucrative sideline." Gatien allegedly paid Steve Lewis, a top manager, to stand guard at the door to ensure that "house" dealers would be given free passage. Inside, promoters like Baby Joe would direct guests to the dealers.

LAST WEDNESDAY, AFTER TWO WEEKS IN JAIL, Gatien, dressed in prison fatigues and an army jacket, grimly entered the Brooklyn federal courthouse through a side door for his arraignment and bail hearing. All 21 other defendants, including former manager Steve Lewis and promoter Baby Joe, were present, but Gatien did not talk to any of them. Instead, he stood silently by his lawyer, Benjamin Brafman, while the charges were read. He, like all the other defendants, pleaded not guilty.

When it was over, Gatien and his lawyers stayed in the room to work out the bail issues. Because the government forbade him from using any of his clubs as collateral, he spent two weeks confined to a cramped cell while his family frantically raced to meet the court-ordered $1 million bail. Finally, Gatien's four brothers, his parents, and his ex-wife Sheila came up with $520,000, mainly by mortgaging their houses and taking out loans. Gatien also raised $200,000 from proceeds from his clubs over Memorial Day weekend. Even then, the prosecutor quibbled over whether the money that Gatien's family had gathered in a Canadian bank account was admissible. When it appeared that Gatien would not raise the requisite bail money, two of his friends—one of them Daniel Lauria, who played the father on the TV show *The Wonder Years*—agreed to put up the remainder. After fourteen days, Gatien finally walked out of jail.

Though strapped for cash, Gatien has assembled a formidable legal team led by Brafman, a savvy criminal-defense attorney who was a top prosecutor in the office of Manhattan D.A. Robert Morgenthau in the early eighties. Brafman has defended alleged mobsters, and he is, says a former colleague, "a very, very, very aggressive attorney who is not someone who you plead guilty with. He gets acquittals when co-defendants are found guilty."

DESPITE ITS DETAIL, THE government's case began to raise eyebrows the moment it was unveiled, particularly because of the things it didn't include. The U.S. Attorney's office was careful to state that its 80-page affidavit contained just a small portion of the evidence, but some legal experts noted that it was odd that there were no conversations where Peter Gatien himself discussed drugs or acknowledged an organized distribution.

"Based on what I've seen," Brafman said a few hours after Wednesday's arraignment, "they have nothing on Peter. Their whole case is based on enormous, inaccurate assumptions. They are relying on people whose testimony won't even pass a laugh test. They all have their own agenda.

"The record will show he did everything possible in his power" to keep drugs out of the clubs, Brafman continues. "Short of strip-searching everyone who comes in, there's

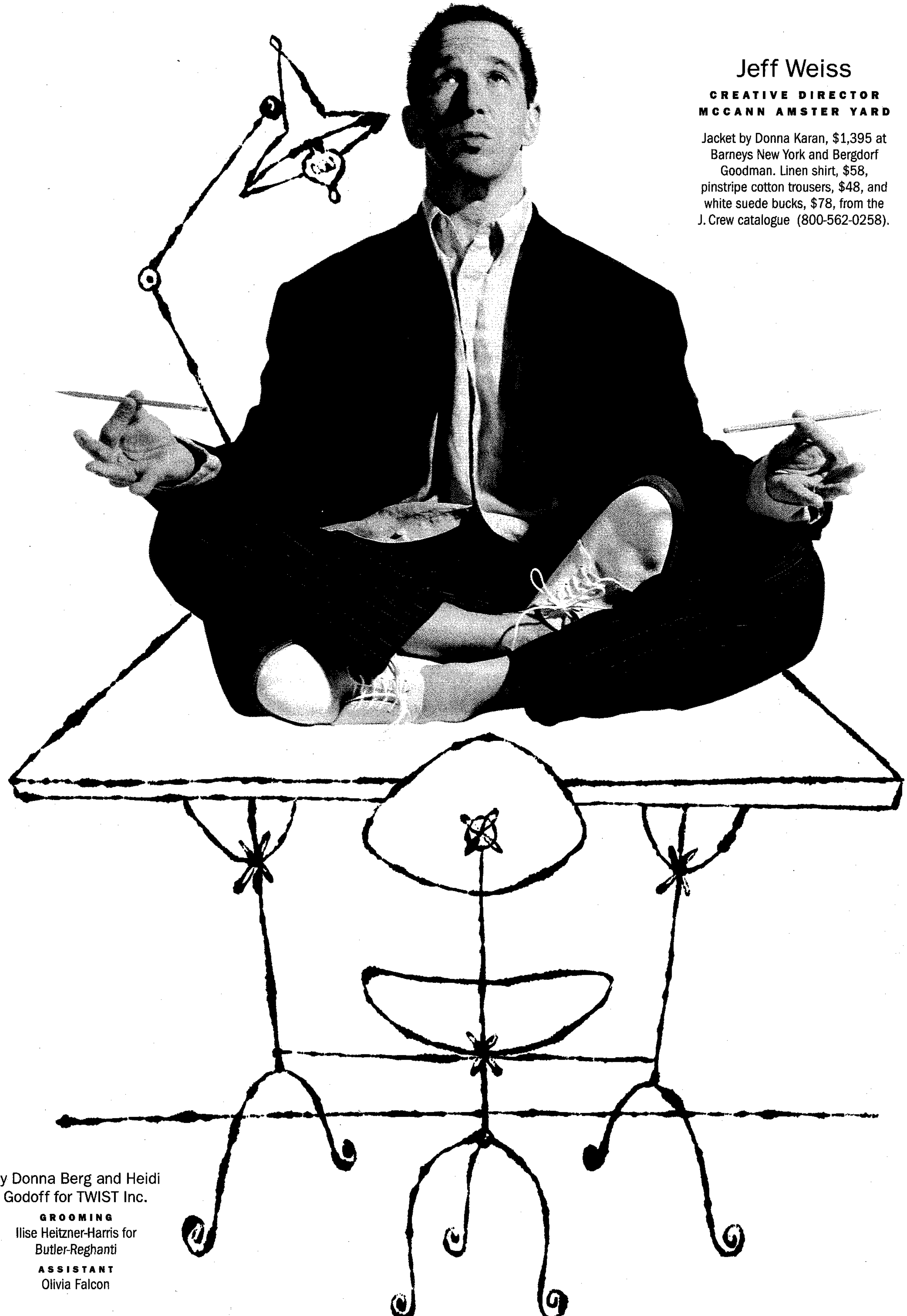
(continued on page 88)

fear of friday

HOW **FIVE POWER GUYS** DEAL WITH THE **UNSPOKEN RULES** AND REGULATIONS (LONG PANTS ALWAYS! T-SHIRTS NEVER!) OF **DRESSING DOWN FOR THE OFFICE.**

Casual Friday is, as most men will tell you, a giant lie, though it was a nice idea at first: Once summer hits, who among us wants to wear full office drag when it's 2,000 degrees out and we're cutting out early anyway to get to the beach, the country, the non-city? The problem is, most men *like* the simplicity of a suit-and-tie uniform and resent the fact that *casual* is a relative and thus amorphous term: In most offices, it means that employees should feel free to dress like they're going to a barbecue at Nancy and Ronald Reagan's place. The men on the following pages have all elected to handle the challenge of Friday dressing by letting the personal shoppers at various stores around town do the work for them. Some are so clueless they have the shoppers assemble entire outfits—down to socks, shoes, and belts—and take Polaroids so there is absolutely no possibility of a humiliating fashion misstep. Is the idea of busy executives calling upon paid professionals to show them how to dress just a *touch* astonishing? Of course. But far better, perhaps, than having to look at what they would have come up with on their own.

PHOTOGRAPHED BY NIGEL PARRY / ILLUSTRATED BY EDWIN FOTHERINGHAM
FOR *NEW YORK*



Jeff Weiss

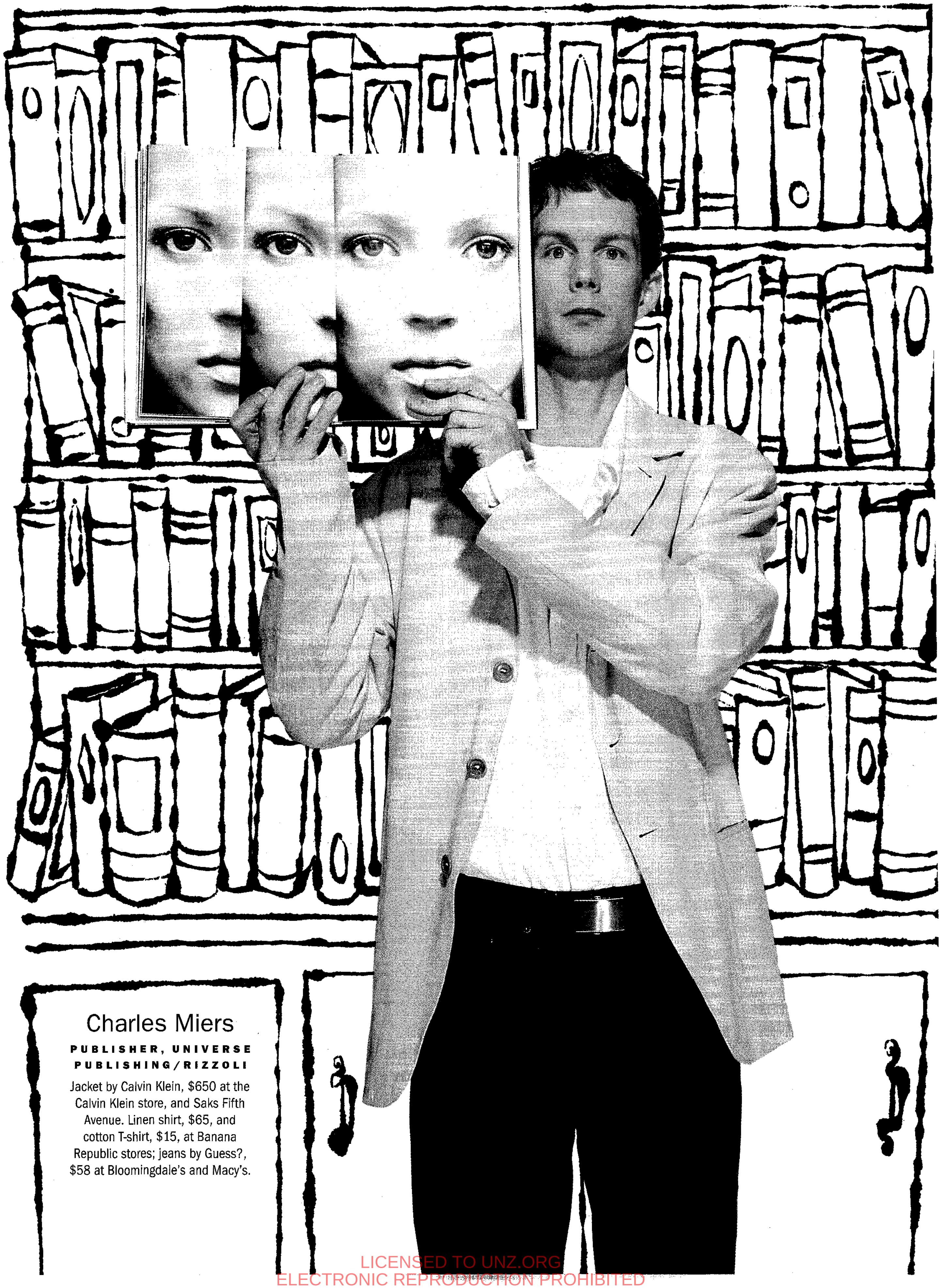
CREATIVE DIRECTOR
MCCANN AMSTER YARD

Jacket by Donna Karan, $1,395 at Barneys New York and Bergdorf Goodman. Linen shirt, $58, pinstripe cotton trousers, $48, and white suede bucks, $78, from the J. Crew catalogue (800-562-0258).

By Donna Berg and Heidi Godoff for TWIST Inc.

GROOMING
Ilise Heitzner-Harris for *Butler-Reghanti*

ASSISTANT
Olivia Falcon



Charles Miers

PUBLISHER, UNIVERSE PUBLISHING/RIZZOLI

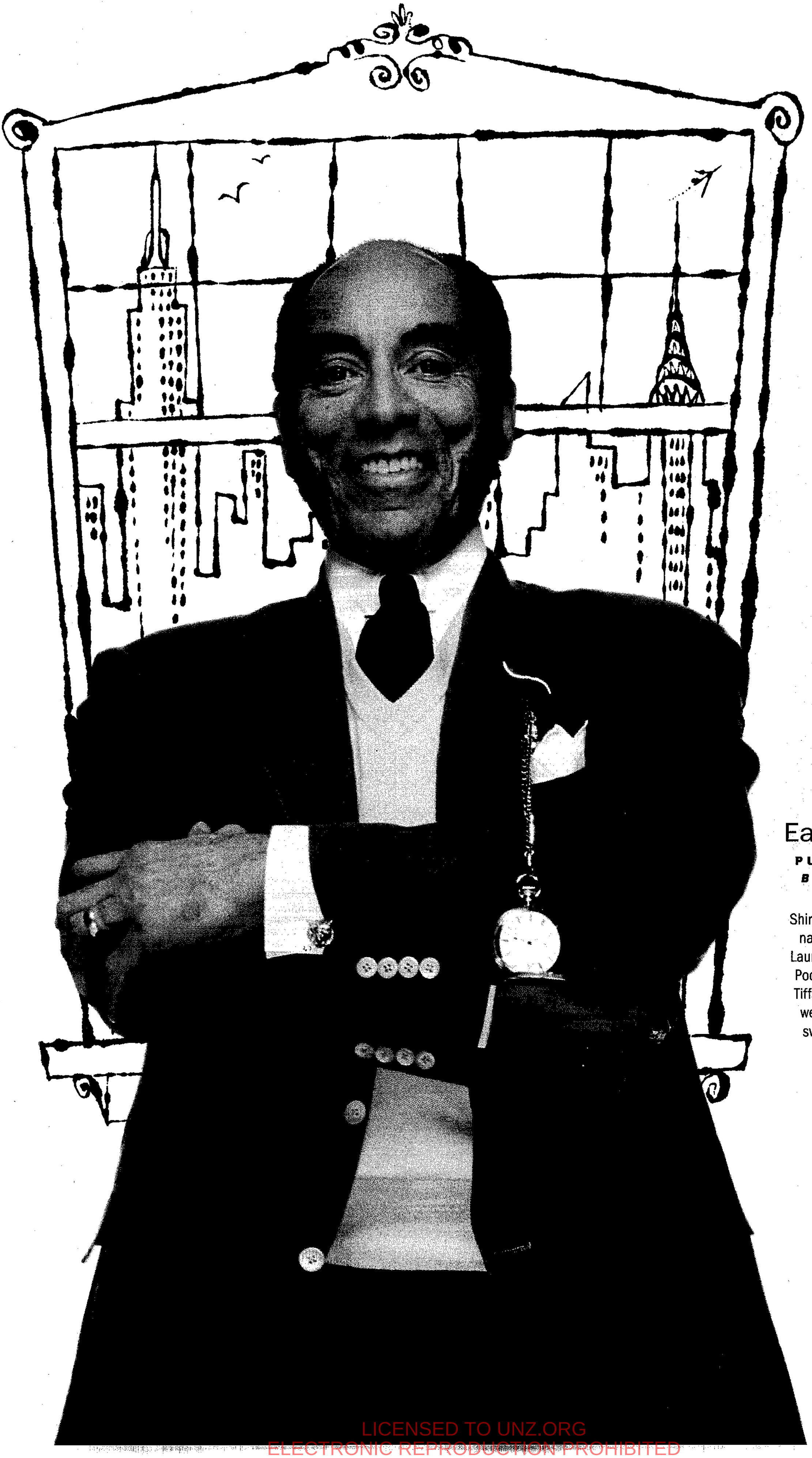
Jacket by Calvin Klein, $650 at the Calvin Klein store, and Saks Fifth Avenue. Linen shirt, $65, and cotton T-shirt, $15, at Banana Republic stores; jeans by Guess?, $58 at Bloomingdale's and Macy's.

Gilbert Harrison

CHAIRMAN
FINANCO, INC.

Jacket, $395, and shirt, $87.50, by Ralph Lauren at Saks Fifth Avenue. Khakis by Ralph Lauren, $58.50 at Bloomingdale's and Saks Fifth Avenue. Shoes by Cole Haan, $175 at Neiman Marcus White Plains, Saks Fifth Avenue, and Cole Haan.

WARNING:
Buy Direct And Save
I know it's late, but I'd like some sushi. How far do I have to go?
cellini



Earl G. Graves Sr.

PUBLISHER AND CEO
BLACK ENTERPRISE
MAGAZINE

Shirt with French cuffs, $185, and navy necktie, $27.50, by Ralph Lauren, at the Ralph Lauren store. Pocket watch and cuff links from Tiffany and Company. Mr. Graves wears his own linen jacket and sweater vest by Ralph Lauren.

David Breitbart

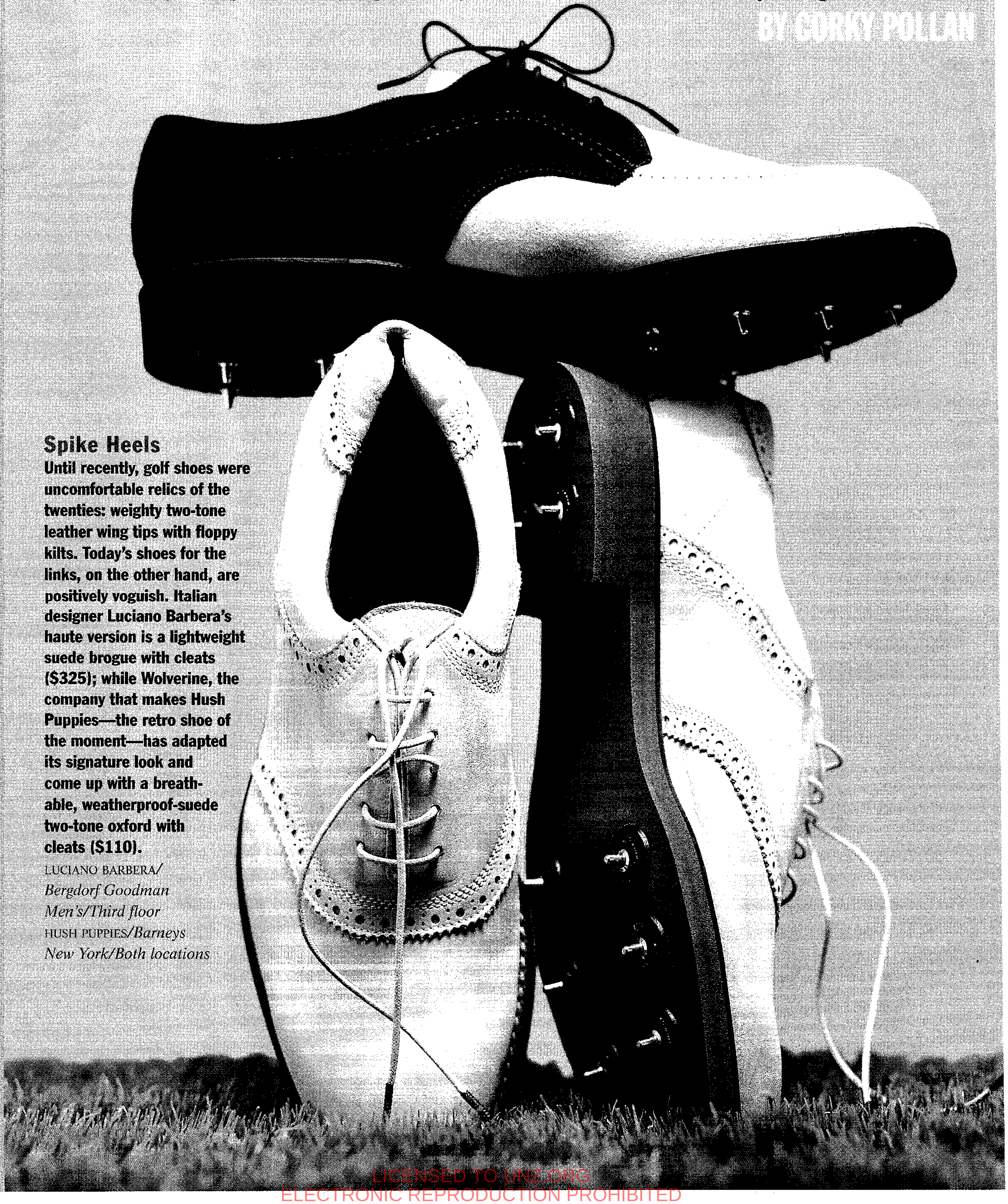
LAWYER

Jacket, part of a two-piece suit by Ermenegildo Zegna, $1,165 at Neiman Marcus White Plains and Bergdorf Goodman. Blue cotton shirt by Lorenzini, $225 at Neiman Marcus White Plains. Linen trousers by Ralph Lauren, $135 at Neiman Marcus White Plains and Saks Fifth Avenue. Belt from the Neiman Marcus Private Label collection, $65.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN



Spike Heels

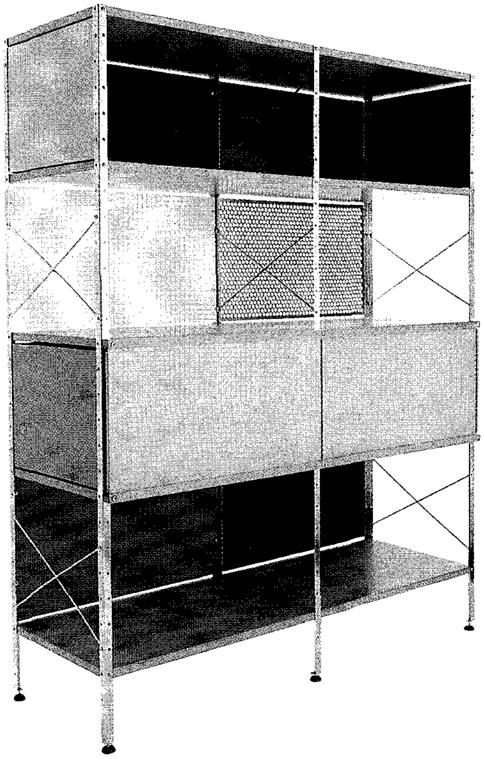
Until recently, golf shoes were uncomfortable relics of the twenties: weighty two-tone leather wing tips with floppy kilts. Today's shoes for the links, on the other hand, are positively voguish. Italian designer Luciano Barbera's haute version is a lightweight suede brogue with cleats ($325); while Wolverine, the company that makes Hush Puppies—the retro shoe of the moment—has adapted its signature look and come up with a breathable, weatherproof-suede two-tone oxford with cleats ($110).

LUCIANO BARBERA/ *Bergdorf Goodman Men's/Third floor*
HUSH PUPPIES/*Barneys New York/Both locations*

Stuff Sacks

Though they were designed for the bubble-gum set, these cheery cotton backpacks will do rather nicely for girls of all ages. They're featherweight and unstructured, yet can comfortably hold the startling amount of stuff kids (and grown-ups) manage to accumulate ($12.50).

GAP KIDS/*1535 Third Avenue, near 87th Street/423-0444; 60 West 34th Street/643-8960*



Hot Copies

Those who love the look of mid-century modern furniture but don't have time to hunt for six matching Bertoia chairs or an Eames ESU storage unit to fit in their studio should check out Modernica. This bare-bones store is the New York outpost of Franc and Jay Novak's Los Angeles company. The brothers manufacture precise replicas (exact to the dimensions, materials, finishes, and nuts and bolts) of the modern classics of Isamu Noguchi, Charles and Ray Eames, Harry Bertoia, Arne Jacobsen, and Kem Weber. The reproductions and a smattering of originals are neatly complemented by Franc's own fifties-inspired furniture designs. (From $188 for an ESU magazine rack to $3,095 for a large Cloud couch.)

MODERNICA/*57 Greene Street/ 219-1303*

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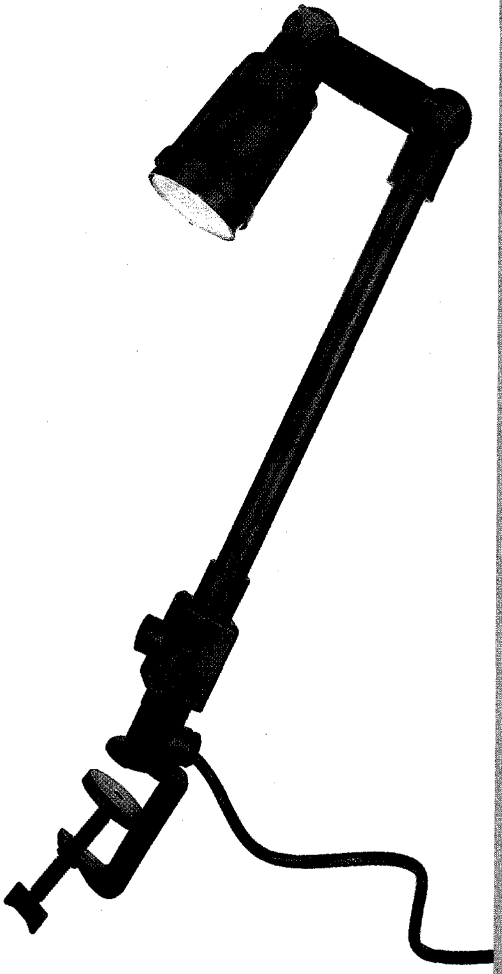
It never fails. No matter what time of day you begin barbecuing, it seems it's always pitch-black when you finish. Olympia's weatherproof light takes the guesswork out of grilling at night. It clips on to any barbecue, has an adjustable swivel head and a fifteen-foot power cord, and is made of heat-resistant nylon. And the 50-watt halogen bulb casts a white light so chefs can accurately judge when their meal is cooked to perfection ($119.99).

GRACIOUS HOME/*1220 Third Avenue, at 70th Street/517-6300*



A catalogued archive of the past year of "Best Bets" is now available on *New York* Magazine Online on CompuServe, and readers may e-mail suggestions to 102404.2562@compuserve.com. To get online, call 800-535-1168 and ask for the *New York* Magazine representative. Current CompuServe users, *go* NYMAG.

SALES & BARGAINS **DANY LEVY**

Cool Means...

Gilcrest for Ungaro, the armory for Armani, Freon by phone, and bar stools from Bond Street.

EVEN THOUGH IT'S BEEN AROUND since 1931, Gilcrest Clothes is a relatively undiscovered discount emporium of designer men's suits, tuxes, and coats. Louis Féraud, Jhane Barnes, Ungaro, Caumont, Ralph Lauren, and Baumler are a few of the labels that pepper the racks. Some 25 in-house tailors do alterations, free of charge. Through June, they're further whittling down prices: Hugo Boss suit, retail $1,100, now $499. Ermenegildo Zegna suit, retail $1,900, now $599. *Gilcrest Clothes, 900 Broadway, near 20th St. (254-8933); A.E., M.C., V., checks; Mon.–Fri. 7:30 a.m.–5:30 p.m., Sat. 8:30 a.m.–5:30 p.m., Sun. 9 a.m.–4:30 p.m.; through 6/30.*

Rags From Riches

WHAT DO CELEBRITIES DO WITH THEIR threads when the party's over? Well, Lauren Bacall, Tom Brokaw, Lena Horne, Hugh Downs, and others have donated them to the Posh-on-Park Sale. Imagine a space the size of ten tennis courts filled with clothing, accessories, collectibles, and more. It all benefits the Lighthouse, a program for the visually impaired. Armani tuxedo-style pants, $200; Chanel suede coat, $500; Lalique ring, $125; ties from $2. *Seventh Regiment Armory, Park Ave. at 67th St. (831-9300); A.E., M.C., V.; Fri.–Sat. 11 a.m.–7 p.m., Sun. noon–6 p.m.; admission $5; 6/7–6/9. Preview shopping reception Thurs., 6/6, $75.*

A Shoe-in

AIMLESS FISH IS THE QUIRKILY NAMED product-design business of the architecture firm Lesser and Frisch. Its shoe bags normally sell at Felissimo for $35, but while supplies last, you can pick them up at the firm's office for $20. And these printed cotton drawstring bags needn't be just for stompers—the madras and toile totes could be used for lingerie, cosmetics, and anything else that fits in a 10-by-15-in. satchel. *Aimless Fish, 127 W. 56th St. (489-8941); checks; 10 a.m.–6 p.m.*

DO NOT PHONE: **Send suggestions to Dany Levy, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.**

The Coolest Cats

IF JUST THINKING ABOUT buying an air conditioner makes you sweat, and a listing like "Friedrich No. SM14J10A 14,000 Btus 115 v, 10.7 EER for window/wall was $859, now $694" sounds like gibberish, call Home Sales Enterprises for counsel. Not only is it having a sale—its staff is well versed in the intricacies of air-conditioning and can advise, in English. *Home Sales Enterprises (513-1513 or 718-241-3272); all items are factory-sealed with manufacturers' warranties; payment upon delivery with certified check or money order; free delivery to the metropolitan area; installation provided at additional cost.*

Fabled Labels

PICTURE A MINI-LOEHMANN'S MINUS THE schlock. Elsa Victoire offers French designer fashions at 70 percent off retail. A cocktail dress with a label it *pains* us not to mention retails for $1,200, here $260. Through June, the store's taking an additional 50 percent off those prices. Do the math: That's an appallingly low $130. *Elsa Victoire, 545 Kings Highway, Brooklyn (718-339-9529); A.E., M.C., V.; Mon.–Thurs. 10:30 a.m.–6:30 p.m., Fri. till 5 p.m., Sun. noon–5 p.m.*

Pottery Barn

CHRISTINE BELFOR HAND-PAINTS CERAMICware with both country-home-ish (fruits, vegetables) and classical (columns, garlands) motifs. One-of-a-kind samples in this sale include tile murals, dinnerware, and sinks. Assorted dinnerware was $50–$250, here $5–35; tabletops were $1,200–$12,000, now $600–$6,000. *Christine Belfor Design, 304 Hudson St., at Spring St., sixth floor (633-6680); A.E., M.C., V., checks; Mon.–Sat. 10 a.m.–6 p.m.; 6/3–6/8.*

Furniture designers Carmen Spera and James Evanson, the artist behind this leather club chair, open the doors of their airy studio this Saturday for a furniture sale—bar stools, coffee tables, mirrors, and more ($250 to $2,000). They also take orders for custom work. *Spera/Evanson, 1 Bond Street, 5B (777-6943); checks; Saturday, 6/8, 11 a.m.–6 p.m.*

Can You Hack It?

THERAPY FOR THE TECHNOPHOBE AT A DIScount: Userfriendly's computer training in Windows 95, Microsoft Word, Excel, the Internet, and other programs and applications is now 20 percent off. Five hours of private classes was $349, now $299; ten hours was $650, now $565. Introduction to the Internet was $219, now $179. *Userfriendly, 139 W. 72nd St.; 1477 Third Ave., near 83rd St.; and 401 Sixth Ave., at 8th St.; to register, call 580-4433; A.E., M.C., V., checks; through 7/28.*

Cheese Whiz

THE RETAIL SHOP IDEAL CHEESE SUPPLIES blue-ribbon restaurants like Daniel and Les Célébrités. In honor of 42 years of business, 42 cheeses are on sale: Reggiano Parmesan that was $11.98 the pound is now $8; Saga Blue, was $8.98 the pound, now $6. *Ideal Cheese Shop, 1205 Second Ave., at 63rd St. (688-7579); A.E., M.C., V.; Mon.–Fri. 9 a.m.–6:30 p.m., Sat. 8:30 a.m.–6 p.m.; 6/3–6/22.* ■

Photograph by Norman.

BOOKS **WALTER KIRN**

Alcoholics Identified

The second wave of recovery memoirs features two daughters of privilege and their battles with the bottle. Only one lives to tell the tale.

Drinking: A Love Story
BY CAROLINE KNAPP
Dial; 258 pages; $22.95

Terry: My Daughter's Life-and-Death Struggle With Alcoholism
BY GEORGE MCGOVERN
Villard; 224 pages; $21

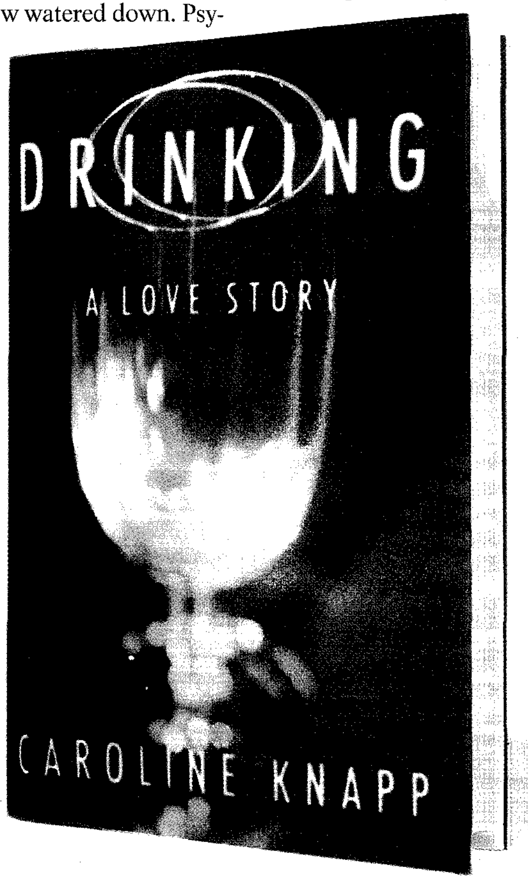
IN ANY DEFINITIVE FUTURE HISTORY OF TWENTIETH-CENTURY American writing, the Alcoholics Anonymous "Big Book" will have to rank as a major work. It's certainly one of the most influential. Like the hard-boiled detective story, the Big Book's plainspoken mini-memoirs of drunkenness and recovery are a distinctive, homegrown art form whose potential has yet to be exhausted. Tough, unadorned, colloquial, and structured in three relentless acts—disintegration, crisis, and renewal—the testimonials make for vivid reading, whatever their moral value may be. And by serving as models for the confessions delivered daily in countless AA meetings, they're responsible for an oral tradition as rich as any primitive tribe's.

A second wave of addiction memoirs is upon us, and has been for some time. Most don't compare well with their classic sources. They're what novels are to parables: windier, slacker, and somehow watered down. Psychological jargon decorates the pages. Instead of the strict momentum of the old tales—drunk, drunker, drunkest, and then a light shines down—there are leisurely loopings back into childhood and sideways excursions into relationships. It's a triumph for realism, maybe, but not for impact. Most crucially, though, the new tales aren't anonymous, as AA's Twelve Traditions say they should be. Today we have Alcoholics Identified: named individuals, writing for fame and profit. Conceived as an egoless spiritual enterprise, AA has spawned Redemption, Inc., and a swelling roster of recovery stars. Bill W. wouldn't be happy, I suspect.

Caroline Knapp is this summer's notable sober person. Her shapely, craftsmanlike *Drinking: A Love Story* covers the alcoholic downward spiral from an upwardly mobile slant. As befits a child of Cambridge and a graduate of Brown, Knapp's drink of choice was chilled white wine, not Night Train, and the gutter she finally woke up in was emotional. Like her rich psychiatrist father, his stiff upper lip anesthetized with gin, Knapp was a so-called "high-functioning alcoholic." As a lifestyle columnist for the Boston *Phoenix*, her deadlines came first and getting sloshed came second. She kept her act together. And that was precisely the problem, as she tells it: Her life was an act. A good girl's masquerade.

After the addiction: Knapp, now highly functioning *without* white wine.

Knapp's slide was not bloody or sudden but clean and gradual: the dreamy sinking of a lemon twist in a chilled martini. Because her chapters are divvied up thematically, according to the tenets of addiction theory—"Substitution," "Denial," "Giving Over"—it takes a while to gather the gory details. Her gravest drama was a muddled love life. On the one hand, there was Julian, a crisp, sadistic art dealer. Then there was Michael, a kindly regular guy. The first man obsessed Knapp, the second reassured her, and booze smoothed the transit back and forth between them. Knapp doesn't blame the men for her drinking. No, she blames her drinking for the men. The AA perspective rules; she takes responsibility for every screwup. *Look Back in Serenity* could be her title.



Knapp does a lot of thinking about drinking. Her thoughts are not that interesting. Vicious cycles and double binds engross her. Time and again she pauses to reflect that booze both numbs pain and causes more of it. One senses she's playing instant expert, using ideas that are still new to her. (Though she never says so outright, the book's chronology indicates she's only been dry two years.) What Knapp is better at are atmospherics. Her clinically comfy childhood home is "quiet and gently rarified, the kind of home where issues of *The New Yorker* and *Harvard Magazine* eased through the mail slot and landed in the front hall with a quiet thwack." She draws us a drinker's map of Martha's Vineyard and its maddeningly spread-out liquor stores. She describes her procurement and conceal-

Photographs: top, Mark Morelli; bottom, Steve Wisbauer.

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THE CRAB HOUSE

ment tactics, the awkward logistics of quenching a secret thirst.

Knapp's sentences are measured, hand-cut gems, and her style makes up for the lack of lurid incident. Her humiliations are small ones, tightly rendered. Accepting a slutty, too-tight cocktail dress from smarmy Julian. Being trapped in a car with a grabby college professor. Her big revelation, though—that not all drunks are smelly stumblebums, that clean-cut preppies can be boozers, too—surprises her far more than it did me. Indeed, it's a contemporary truism. And a whiff of New England elitism hangs about the book, even as Knapp protests that drunks are drunks. In rehab she has two roommates: "a large black woman from New Jersey with a crack problem whose name I forget, and a small blonde from Connecticut named Alison, an alcoholic like me . . ."

And one last quibble. Addiction memoirists stand on shaky turf. (I've seen more than one of them, post-publication, holding up the bar.) Their books' happy endings are provisional, but Knapp dishes out her sober wisdom as if she's landed on permanent dry ground. When it comes to taking life lessons from strangers, I miss the humility of anonymity.

Terry IS GEORGE MCGOVERN'S DARK LOOK back at the death of an alcoholic daughter. The language is simple and sometimes quaint—the man's not used to speaking this way, it's clear—but the book has a truly terrifying bluntness. At least as privileged as Caroline Knapp, Terry McGovern also got much, much drunker. After a night of Olympian barhopping, she toppled onto a snowdrift, where she froze. Fond elegies are offered, but no false hope. Despite an influential father who got her the best treatment money could buy, Terry's life was a stone thrown down a well.

Her father's commentary is slightly defensive. The celebrated ultraliberal is a square at heart. He likes to hum show tunes and unwind at the lake, and he still seems to be stumping for votes with every breath (". . . we drove from Snowbird back into Salt Lake City and visited the Mormon Tabernacle with its majestic proportions and matchless acoustics"). But what makes the book are Terry's own letters and diaries. Smart, introspective, and fed to the gills with the latest self-help insights, she flails around with her inner child and lashes out at her "ego-omnipotent father." As the end approaches, she inventories her failings in the compact language of a police report: ". . . another DWI while in liquor store parking lot. Ended up in St. Mary's for alcohol poisoning, kept leaving to get alcohol, decision made to put me in locked psych unit." Terry McGovern left a message in a bottle. Her father is one brave man to make it public. ■

CLASSICAL MUSIC PETER G. DAVIS

Captain of Industry

After two weeks with New York's Philharmonic, jack-of-all-trades André Previn dashes off to gigs as chamber musician, jazz pianist, opera composer, and pop-song stylist.

"I THINK," **André Previn** TOLD AN INTERVIEWER NOT long ago, "that if you're going to do good work, the work has to scare you." Just so, and judging from what Previn has heaped on his plate in recent years, this composer-conductor-pianist-author-educator seems positively determined to terrify himself. Looking relatively laid-back during his recent two-week stint with the New York Philharmonic, the conductor-for-the-moment no doubt considered that assignment—a mix of music by Ravel and Korngold followed by an all-Mozart program—a piece of cake. In any case, he was only warming up for what promises to be a busy summer. Even when briefly touching home base, north of the city in Bedford Hills, Previn will make local appearances, conducting and playing chamber music at the Caramoor Festival in Katonah, as well as spending a week with the Boston Symphony in Tanglewood.

There's much more, of course, and a steady stream of new CDs reminds us of Previn's year-round global commitments: dates with orchestras on at least three continents, a renewed interest in playing jazz piano with his own trio, a clutch of commissions from classical musicians (a cello sonata for Yo-Yo Ma, a song cycle for Kathleen Battle, concertos for various instrumentalist friends), and his ongoing love affair with American pop songs (as pianist on Harold Arlen and Jerome Kern albums with his latest enthusiasm, soprano Sylvia McNair). Perhaps not wanting to waste precious time on air travel, Previn has also written a memoir recounting his early years in Hollywood as a boy-genius composer, arranger, and orchestrator of film musicals at MGM during that studio's golden age. Not content with all that, he is about to embark on what may be the scariest project of all: an opera based on Tennessee Williams's *A Streetcar Named Desire,* a play American composers have been eyeing hungrily for decades. To be produced in San Francisco in 1998, it will be Previn's first opera, but hardly his first piece of music theater—some still have memories, if not always fond ones, of *Coco,* his 1969 Broadway musical with Alan Jay Lerner and starring Katharine Hepburn as Coco Chanel.

At 67, this protean musician and his frenzied activities will remind many of Leonard Bernstein, although even Previn doesn't live *that* dangerously. Besides, as a total musical package he tends to be more low-key, more smoothly integrated, and even a trifle bland in comparison. The 1952 Korngold Symphony Previn conducted with the Philharmonic seemed emblematic of all that: an ambitious work by another ex-wunderkind unashamed of his Hollywood past, but one who was also eager to reclaim his youthful reputation as a "serious" composer. It's a huge piece in the late-Romantic, Viennese style into which Korngold was born, brilliantly crafted, lusciously scored, and paradoxically sounding tragic and optimistic at the same time—a characteristic trait of this composer, which Previn stressed more effectively than most other conductors who try to bring this strangely elusive symphony to life.

Previn also has an ear for Mozart, who never sounded quite right under Bernstein (Haydn was his man). It was the conductor's night at the Philharmonic—no guest soloists intruded—a program consisting of Symphonies Nos. 38 and 40 and the Divertimento, K. 138. Although the orchestra had been reduced for the occasion, this was inevitably a regressive approach with modern instruments, musically informed performances that refreshingly emphasized values once prized by old-time Mozart specialists unintimidated by historicism: proportion, grace, and lyricism, all elegantly served up within the context of a superbly staffed orchestral ensemble.

Compared with Previn's inspiriting recordings for EMI and RCA in the seventies—mostly music by early-

On the road to global domination: André Previn conducts the New York Philharmonic.

Photograph by Chris Lee.

twentieth-century British and Russian composers—his recent big-orchestra discs have sounded a bit fatigued, and his aborted Beethoven-symphony cycle for RCA/BMG was definitely a step in the wrong direction. Rather than hear more of that, I turned to the Kern-Arlen song albums on the Philips label, which are, alas, sabotaged by the singer. Previn's playful piano stylings and David Finck's rhythmically urgent bass do spin imaginative variations around these wonderful tunes, but Sylvia McNair has scaled her classically trained soprano down to a wispy mew. It's a sound so pallid and charmless that she makes Kiri Te Kanawa, another stiff-lipped opera diva who idly slums in a pop-jazz idiom, seem like Ella Fitzgerald.

The best new Previn recording to come my way in a long time—and by far the best piece of his I've ever heard—is *Honey and Rue,* a collection of six songs to poems by Toni Morrison. As sung by Kathleen Battle with the Orchestra of St. Luke's (Deutsche Grammophon 437 787-2), this turns out to be a particularly happy collaboration among poet, composer, and singer. Morrison's text deals in images and feelings (yearning, satisfaction, resolution) rather than objects or people, and as such, the six poems give the composer a rich choice of musical responses. Previn immediately picked up on the poems' natural rhythm and interior rhyme schemes to blend pop-jazz-blues elements with more formal classical procedures that invariably evoke the right mood, and all without resorting to pastiche or easy compromise. Battle's suggestion that a gentle, unaccompanied bridge song be placed midway through the cycle ("Do You Know Him") was an inspired idea, and she sings each song exquisitely. I suppose it's necessary to point out that this newly released recording was made four years ago—a bittersweet reminder of a once precious vocal talent before it turned sour.

Honey and Rue is a good omen for Previn's new opera, an adventure clearly fraught with risks. A powerful narrative drama with strong characters and situations like *A Streetcar Named Desire* could easily tempt a composer into a treatment based on played-out nineteenth-century operatic conventions or warmed-over Puccini. Beyond that, any musical version of such a popular play is bound to create unreasonable expectations, and the San Francisco Opera's general director, Lotfi Mansouri, has already expressed one. "Blanche," he says, "has the potential of being the next Norma or Lucia." Well, perhaps, but only if Previn, like Bellini and Donizetti, can find a way to make the voice the expressive center and whole raison d'être of the musical drama. That task would be enough to scare any contemporary composer. ■

C U E

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DANCE TOBI TOBIAS

The Test of Time

Veteran dancers who enthrall even if their material sometimes doesn't, and American Ballet Theatre's middling version of an old chestnut.

Sabine Kupferberg in Nederlands Dans Theater 3's *Silent Cries.*

WITHOUT A SINGLE PIECE OF FIRST-rate choreography in its current repertoire, **Nederlands Dans Theater 3** provided some exquisitely civilized evenings at the Joyce Theater. This achievement was due in part to the sensitivity and intelligence the dances did possess, their clever juxtaposition, and the austere chic of their sets and costumes. It owed even more to the performance of the dancers, a chamber group of compelling stars over 40. Martine van Hamel (an American Ballet Theatre alum), Gary Chryst (a veteran of the Joffrey), and—from the main NDT group—Sabine Kupferberg, Jeanne Solan, and the éminence grise Gérard Lemaitre may be past their jumping and speed-spinning prime, but in other areas they're in their heyday. They commandeer your attention with their unique physical personalities and the intensity they've cultivated over decades. All unnecessary moves have been shorn away like so much youthful excess and confusion. You get to watch a handful of unusually attractive grown-ups certain of who they are and what they're doing.

Among the pieces I saw, several of them new to New York, Hans van Manen's *Different Partners* intrigued me most. It opens on Van Hamel, grandly proportioned and expansive, dressed in a cutting-edge black unitard that reveals the most sensuous back in ballet history, doing a clever gloss on the dancer's daily barre. Apart from the small free-standing barre itself, she's alone in a void of space, all supple, potent raw material. Eventually Chryst, in loose street garb, joins her to serve as an amalgam of partner, choreographer, and—the suggestions are very slight—perhaps lover. Chryst is a small, devilishly intent man, so taut you could ignite a match on his muscles, yet he can move soft-shoe-style—like a choreographer trying out a phrase—and his occasional smile is utterly disarming. Here it serves as a signal of complicity with his partner. Together, the two proceed to build a dance and a rapport until, suddenly and unexpectedly, Chryst crosses Van Hamel's arms behind her back and retreats into oblivion, leaving her unaccompanied in uncharted space. The dance is set to the Stravinsky score Balanchine used for his *Duo Concertant*, a duet for a choreographer figure and his muse, so Van Manen's musical choice conjures up memories of Balanchine and Suzanne Farrell, their rapport and their two sad separations. Understood generically, though, the conceit works just fine.

Continuing the Galatea-and-her-Pygmalion motif, Jiří Kylián, who heads the whole NDT enterprise, choreographed an extended solo called *Silent Cries* to Debussy's *Prélude à l'après-midi d'un faune* for Kupferberg, who is his wife as well as a longtime interpreter of his work. Half of the dance confines her, sleek and innocent-looking in her gleaming white bodysuit, behind a see-through panel scribbled over to suggest vegetation in the heart of a forest. Alternately, she peers wide-eyed through the glass, testing its confines with delicate hands, and skims across the open space, light and swift as a fleeting shadow. The piece emphasizes her tender, fawnlike alertness, her grace, vulnerability, and instinctive courage. It's a cross between a love letter and a letter to the world, in which Kylián reveals the qualities in Kupferberg he finds wonderful.

Moonshine, by Christopher Bruce, reveals the qualities in Lemaitre that *I* find wonderful. The work is a

Photograph by Johan Elbers.

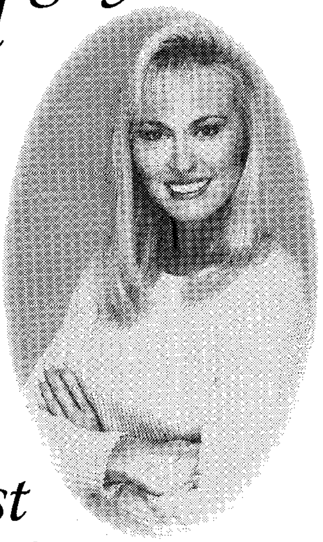
quartet that starts out looking as if it's going to be one of those existentialist jobs about travelers on a bleak (and terribly highbrow) journey to nowhere. But the tone lightens up and then varies considerably—how could it not, with the piece set to a medley of Bob Dylan songs?—so that when the dance reaches its sentimental conclusion and the participants do, indeed, turn their backs on us, leave their luggage behind, and journey (spent, arms linked) into the dark, we can let ourselves be genuinely moved by the parallel of death and the end of a performing career.

About Lemaitre: He's 59 years old. He hardly dances in the usual sense of the word. He exudes quiet you-come-to-me charm. He's riveting in the most commonplace action, like shedding his jacket. He can partner a woman merely by watching her dance. Playing the focal point of "Man on the Street"—the figure is lifeless and unknown—he's dead, really dead. And you can't look at anyone or anything else, though he's completely inert, like a recumbent effigy on a medieval tomb. Then, when the passage is over, and he calmly rises and walks to his position for the next song, he makes the transition appear natural, casual, the sort of mini-resurrection that could happen to anyone.

American Ballet Theatre, AT THE METROPOLITAN Opera house through June 22, has just added *Cinderella* to the cache of lavishly dressed evening-length story ballets with which it hopes to woo its audience. Ben Stevenson's choreography (to the familiar Prokofiev score), created for the National Ballet of Washington in 1970 and appropriated for this occasion, is a middle-of-the-road affair. Mercifully, it eschews today's urge to devise a newfangled take on the ancient tale of virtue and humility rewarded, and it capitulates to the grotesque only with the caricatured figures of the stepsisters and their sidekicks.

On the other hand, while it clearly aspires to the touching poetry of Frederick Ashton's version—in which even the vile folks reveal a human depth—it's only a pale intimation of the real thing. Stevenson's lyrical passages—for Cinderella solo and with her prince, for the fairy godmother and her retinue—are essentially Ashton pastiche; individual phrases are perfectly lovely, but they don't cohere, and they don't accumulate into any choreographic or emotional significance.

I saw the production's first cast (there are no fewer than five, chock-full of stars), in which Julie Kent plays the heroine. A luminous porcelain beauty with impeccable line, Kent projects modesty, longing, and radiance in just the right degrees. Her dancing per se is still somewhat deficient in power and fluidity. Here, as in her other storybook roles, it's bolstered by her having a person to be and a tale to tell. ■



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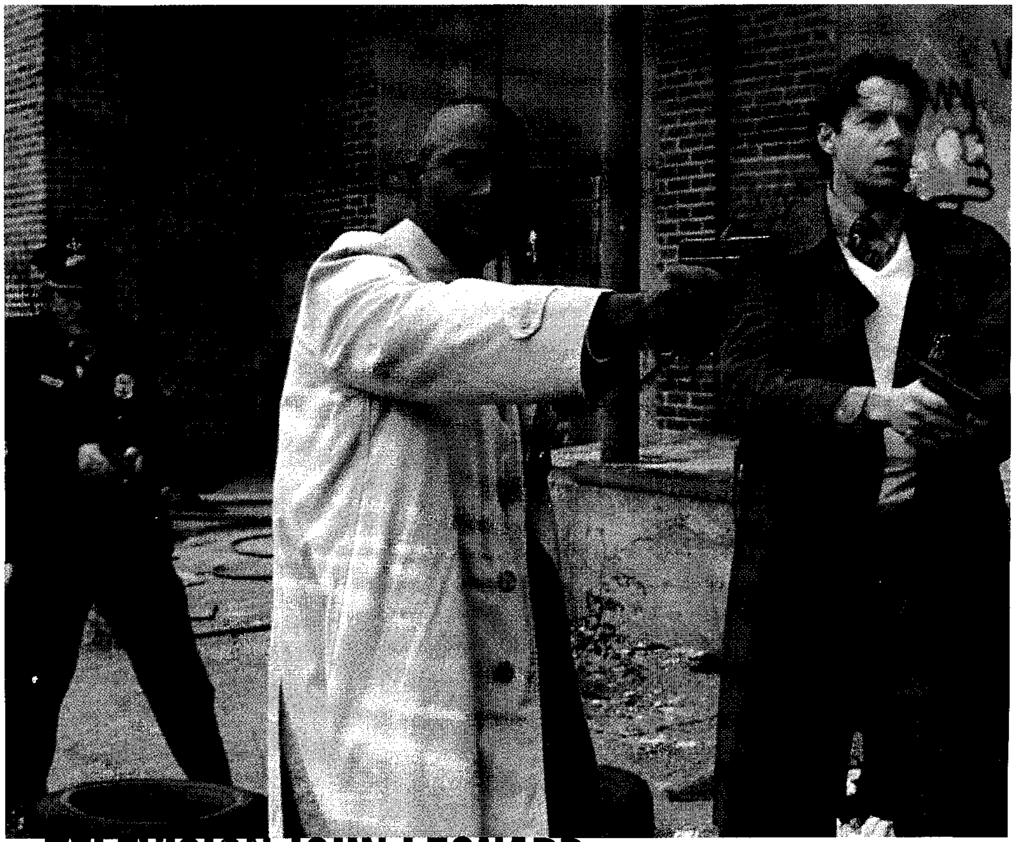
The annual onslaught of over-the-top season finales—a profusion of weddings, corpses, and babies—has come to a close, once again reminding us of the merits of reading a really good book.



Dearly departed: Andre Braugher (center), late of *Homicide*.

TELEVISION JOHN LEONARD

Swept Away

IT’S NOT DON DELILLO’S FAULT that Jill Hennessy died in a car crash in the season finale of *Law & Order.* Nor is it Don DeLillo’s fault that I watched this episode, and the rest of the May-sweeps wrap-ups, through the jaundiced eyes of his last several novels. But he’s the most media-savvy of our serious novelists, saturated in dreadful intimations and apocalyptic tropes. *Libra* began with Lee Harvey Oswald and his mother in the Bronx, “where blue heads spoke to them from the TV screen.” In *White Noise,* an academic told us: “Root out content. Find the codes and messages. TV offers incredible amounts of psychic data. It opens ancient memories of world birth, it welcomes us into the grid, the network of little buzzing dots that make up the picture pattern. There is light, there is sound. I ask my students, ‘What more do you want?’ Look at the wealth of data contained in the grid, in the bright packaging, the jingles, the slice-of-life commercials, the products hurtling out of darkness, the coded messages and endless repetitions, like chants, like mantras. ‘Coke is it, Coke is it.’ The medium practically overflows with sacred formulas.”

In *Mao II,* it all came together. A parent in the stands at Yankee Stadium for a mass marriage of 13,000 Moonies is appalled: “They are a nation, he supposes, founded on the principle of easy belief. A unit fueled by credulousness. They speak a half language, a set of ready-made terms and empty repetitions. All things, the sum of the knowable, everything true, it all comes down to a few simple formulas copied and memorized and passed on. And here is the drama of mechanical routine played out with living figures. It knocks him back in awe, the loss of scale and intimacy, the way love and sex are multiplied out, the numbers and shaped crowd. This really scares him, a mass of people turned into a sculptured object . . . an innocent and menacing thing.” Later in the novel, the daughter of this parent, Karen, sits up in bed, watching TV: “There were times she became lost in the dusty light, observing some survivor of a national news disaster, there’s the lonely fuselage smoking in a field, and she was able to study the face and shade into it at the same time, even sneak a half second ahead, inferring the strange dazed grin or gesturing hand, which made her seem involved not just in the coverage but in the terror that came blowing through the fog. . . . She was thin-boundaried. She took it all in, she believed it all, pain, ecstasy, dog food, all the seraphic matter, the baby bliss that falls from the air.”

Exactly. Well, more or less. I’m not Karen. I never believed any of it. But, like millions of other Americans, I invest my time—having suspended my incredulity—in series television. It is a parenthesis I count on, in which to feel sorry for myself and plot shrewd career moves or revenge. About some of these blue heads in dusty light, I have agreed to care. Not all of them, of course. If Jason Alexander must kill off a fiancée he’s decided he can’t bring himself to marry, in the *Seinfeld* season finale, so as not to rend the membrane of fecklessness at Jerry’s progressive nursery school, I am not injured in my *amour-propre* any more than I took it personally upon hearing that the Ampato Ice Maiden, a 12-year-old virgin, had been ritually sacrificed by Peruvian Incas 500 years ago to appease an Andes mountain *apu* and supply a scoop for *National Geographic.* Nor am I interested in whose hand it was, in the *Melrose Place* season finale, sticking up from underground, attached to whom, buried alive. In a recent *TV Guide,* even Heather Locklear complains about berserko plots on *Melrose Place.*

But berserko plots are what we expect from the TV soaps, and what we deserve if we watch them. If you cared who shot J.R. in the 1979–80 season finale of *Dallas,* you were probably relieved to learn that Pam had only dreamed the entire 1985–86 season, meaning that Patrick Duffy was back as Bobby in 1987, as if he’d nev-

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er been hit by a car, been wounded by an assassin, or broken up with Jenna before she murdered Marchetta. You may also have been worried which Carringtons survived that royal wedding in Moldavia in the 1984–85 season finale of *Dynasty* after revolutionaries burst into the palace and machine-gunned everybody. And you doubtless recall that at the end of the first season of *The Colbys,* Charlton Heston was thrown into jail for wife-beating and attempted murder, and that at the end of the second season, aliens abducted Emma Samms. Have you thought of getting a life?

Lazy as these kiss-offs are, they don't really hurt, because we're only slumming. So long as there's baseball, I can get through the summer without fretting too much about Bruce Boxleitner, who was left "unstuck in time" in the season finale of *Babylon 5.* Or about Kate Mulgrew and her *Star Trek: Voyager* crew, dumped among subverbalizing ape people on a prehistoric pile of lava without Federation technology. Whether the FBI will survive so many replicas of an alien Roy Thinnes, all of them working for Social Security, is also something I'll postpone thinking about, though someone should tell executive producer Chris Carter that *The X-Files* is best when it leaves us with maybes. A manifest conspiracy is never quite as Technicolored as our own inchoate paranoia. *Nowhere Man* signed off with Hal Linden, which is almost scarier than a 500-year-old Andes Ice Maiden. *Picket Fences* said a permanent good-bye at a big wedding, though we're promised some sort of spin-off of grumpy old men. Diefenbaker, the *Due South* wolf, never even got a chance to wave.

As for sitcoms: Major Milo proposed to Cybill, on *Cybill,* shortly after she and Christine decided they should "fax our breasts to Al Gore." Ellen, in *Ellen,* was a bridesmaid at a wedding. Tom Selleck decided he'd switch to CBS rather than marry Courteney Cox on *Friends.* (Some of us think what *Friends* needs is Moldavian revolutionaries with machine guns.) Since Miles had already married Corky, they got rid of Grant Shaud on *Murphy Brown* by promoting him to network news. This is where I am supposed to complain that weddings and babies are what sitcoms have in their season finales instead of original ideas. Consider it said. If we must affirm family values, why not those of the House of Atreus, the brothers Karamazov, and the Mafia? But gratuitous wedlock is preferable to gratuitous separation anxiety. What they did in *Mad About You,* to Helen Hunt, about whom I've had unwholesome Tom Selleck feelings ever since she was Murray's little girl on *The Mary Tyler Moore Show,* is worse than the high winds of *Twister.*

Grant Shaud they didn't kill. About Andre Braugher, fallen into a hallucinatory coma in the season finale of *Homicide,* we can't be sure. Was it really necessary to hype the ratings of a terrific show by threatening the life of the best actor on series television? Even worse was the death of Claire on *Law & Order,* at the end of a grisly episode on what capital punishment really looks like. So here was one perp who deserved to die. And the *L&O* team went up to watch. And afterward, in various ways, they all cracked. Sure, Hennessy had decided on her own to leave the show, instead of being shoved, like Michael Moriarty and Chris Noth. But wasting her—as the kicker, a sort of brutal punchline—subverted every other emotion and the very ambiguities the hour had aroused. This seems to me to go beyond the usual laziness, cynicism, and insult, to cross a border into contempt for the feelings of the audience.

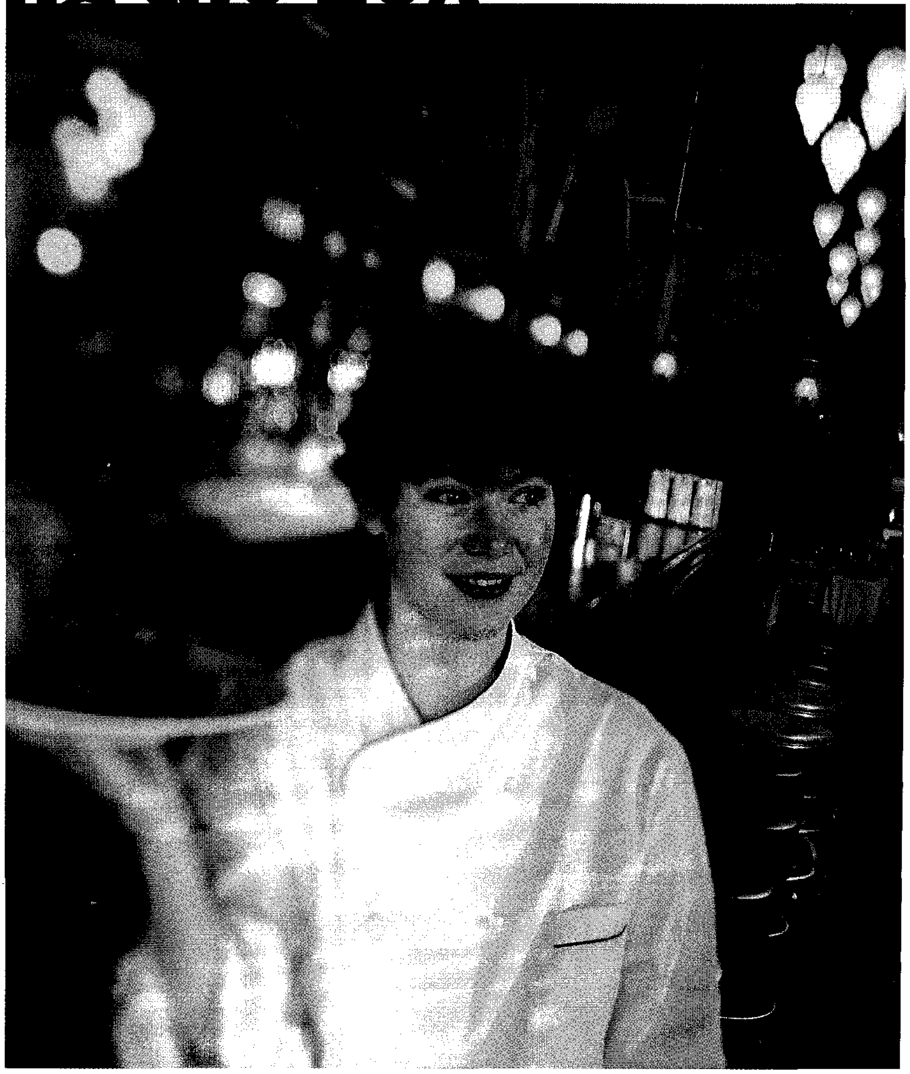
> *"...About Andre Braugher, fallen into a coma in the season finale of 'Homicide': Was it really necessary to hype the ratings of a terrific show by threatening the life of the best actor on series television?..."*

Those of us who spend time lowering our brows—for whom television is partly a window and partly a mirror and, almost always, a watering hole when we are hungry, angry, lonely, or tired; a household pet, like a loyal retriever; or a household appliance, like a microwave oven, a vacuum cleaner, an Exercycle, or a night-light; a department store, an amusement park, a circus, and a wishing well—like to celebrate pop culture's energy and spontaneity. We tend also to excuse its banalities and repetitions. And then we are reminded at the end of every season just what's missing, and why we need composers, historians, and novelists. The novelist in DeLillo's *Mao II* used to believe "a writer creates character as a way to reveal consciousness, increase the flow of meaning. This is how we reply to power and beat back our fear. By extending the pitch of consciousness and human possibility." But it may no longer be possible for novelists "to alter the inner life of the culture. Now bomb-makers and gun-men have taken that territory. They make raids on human consciousness." So long, Andre. So long, Jill. Coke is it. Coke is it. ■

GAEL GREENE

Changing the Lox

Solstice on Sixth Avenue tosses out 'da funk and lets Mesa Grill vet Katy Sparks loose in the kitchen with bay leaves, cumin, and wasabi.



What Katy did: Sparks at Solstice.

THE MOTORIZED SALMON LEAP NO MORE at Lox Around the Clock. Designer Sam Lopata's funky construction-site trappings that made us giggle ten years ago have given way to a mildly pleasant anonymity of stained plaster, sedate blinds, and fixtures from a catalogue. Nattied-up for the millennium, it's called **Solstice** now. And the salmon comes cured in Sichuan pepper with fennel and pears in a citrus-curry vinaigrette or glazed on the grill with green horseradish and honey beside wild-rice-basil risotto.

The original Lox settled in on this rough corner of Sixth Avenue, tagging after the million-dollar grand cafés that peppered these side streets in the restaurant mania of the eighties: La Colonna. Caffe Roma. 20/20. Cafe Seiyoken, later to reemerge as Il Palazzo, then Prix Fixe. All gone now. Lox was the place for scrambled eggs after a night at the Limelight, or Danceteria, and later, Tramps. Of all the beautiful and whimsical settings that made the late Lopata the restaurant designer of the decade, Lox-on-the-deliberately-battered-ruins was the late designer's favorite. But now the horizontal mall of Bed, Bath, Books, Bodies, and Beyond surges up what was once Ladies Mile. Though this block of Sixth is still grubby, media and techno pioneers dreaming of dazzling IPOs camp in cross-street lofts. And some eat lunch. When Katy Sparks, Bobby Flay's right hand at Bolo and Mesa Grill, responded to their classified ad, partners Larry Panish and Dan Rudolph got that Ivana itch—a simple eye-lift and a tummy tuck wasn't enough. They wanted to emerge brand-new.

Indeed, Solstice would be welcome on any corner. The daughter of a food-loving Vermont cattle-ranch family, Katy Sparks with her flavorful ways reflects the trek from the culinary academy Johnson and Wales to Seattle to the Quilted Giraffe, through Flay's southwestern-and-Spanish fantasy world with a stint in the kitchen at Elka Gilmore's Kokachin. Her food is a little bit Iberian, a tad Mediterranean with hints of the Southwest and the Far East—in short, the New American Cooking, which is at risk of becoming as mongrelizing as the old Continental. I'm sure it's my fault. And yours, too. We cheered for the Quilted Giraffe's wasabi pizza and celebrated Gray Kunz's yuzu-ponzu-lemongrass breakout, Jean-Georges Vongerichten's mystic Thai, the foie gras tamales and uni-drenched spring rolls of our town's globe-glib chefs. Whatever became of American regional cooking? Thank heaven for soul food, Tex-Mex more or less, occasional Cajun, and Larry Forgione with his Flatiron pot roast, cedar-planked salmon, corn pudding, and banana brown Betty at An American Place.

Not to single out Katy Sparks for attack. Everything she does here is good or very good, zesty, smartly mounted, carefully cooked: Almond-crusted squid with a jaunty tomato-coriander sauce. Baby artichokes grilled on a skewer with cherry tomatoes. Grilled octopus atop warm olive-flecked potato salad. My three companions don't agree, but I'd prefer that the toasted walnuts not be so sweet in the sensational country salad—a gathering of grilled asparagus, roasted peppers, and American blue cheese in an aged-sherry-walnut vinaigrette.

The rich and delicious buttery pastry she calls an empanada is full of duck confit and walnuts, with a kick of chili and orange zest on a tangy red-plum-and-star-anise puddle. Three shrimp, salt-roasted in the shell, leave a jarring saline residue on their nest of chickpea polenta. But both the balsamic-glazed steak and the cumin-and-garlic-rubbed leg of lamb—butterflied and grilled rare—thrill our red-meat fans. As does the exquisite rare yellowfin tuna, so like meat that the fries are listed

Photograph by Andrew Garn.

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as "frites." And I hope that the fabulous twice-baked potato with goat cheese under a crisp shallot crust heralds a revival as fierce as that of the lumpy mashed potato. Pan-roasted chicken is accessorized for the season with morels, favas, and spring potatoes in shallot-chive jus. Wasabi balances the sweetness of honey in the glaze of nicely rare salmon served alongside wild rice–basil risotto. For me, the duck breast could be rarer, but I like smoky black beans and a crunch of lime-bathed jícama and green apple. A sturdier noodle than angel's hair might stand up better to the intensity of a spicy mushroom broth with wilted greens and shaved Parmesan.

Sparks scatters bay leaves about with reckless abandon—they should not be eaten, as they can catch in the throat. There's even bay in the syrup lapping at her bittersweet chocolate cake with orange and toasted pistachio. Happily, the herb perfume is subtle. The chocolate-raspberry empanada of butter-rich phyllo sits on vanilla sauce, and her apricot sorbetto in a mint-and-fruit dessert soup is properly pungent. If you're lucky, you'll get fresh-from-the-oven macaroons on the homemade-ice-cream-and-cookie plate.

The prices are not over-gentrified, either. And beer savants will find the roster of American microbrews impressive. With dinner entrées from $13 to $21, it's possible to budget three courses and a glass of wine each at $70 for two, though $100 with a bottle from the sensible wine list, tax, and tip is more likely. Sandwiches—especially the grilled Provençale vegetables on rustic toast and chicken salad on black-olive bread—should woo the working folk to lunch, served till a relaxed 4 P.M.

I'm not suggesting Solstice is worth $20 round-trip by taxi as much as that I might wish to find it around the corner from me. But it's a definite perk for the neighborhood. The greeting is warm. An exuberant splash of cherry blossoms near the entry says spring. Katy Sparks promises to keep the menu seasonal. As she finds her strength and her own palette, it might even become more classic or more regional or . . . who knows? The partners are talking solstice and seasons, too—the waiters' ascots may change with the weather, as will the marvelous scrim stretched across the big plate-glass windows that lets in light by day. Now it's a painted cocktail party with everyone looking out the window. Come fall, the faces may be looking in and smiling.

Solstice, 676 Sixth Avenue, at 21st Street (691-3535). Lunch, Monday through Friday noon to 4 p.m. Dinner, Monday through Saturday 6 p.m. to midnight, Sunday till 11 p.m. Brunch, Saturday and Sunday 10 a.m. to 4 p.m. A.E., D.C., M.C., V. ■

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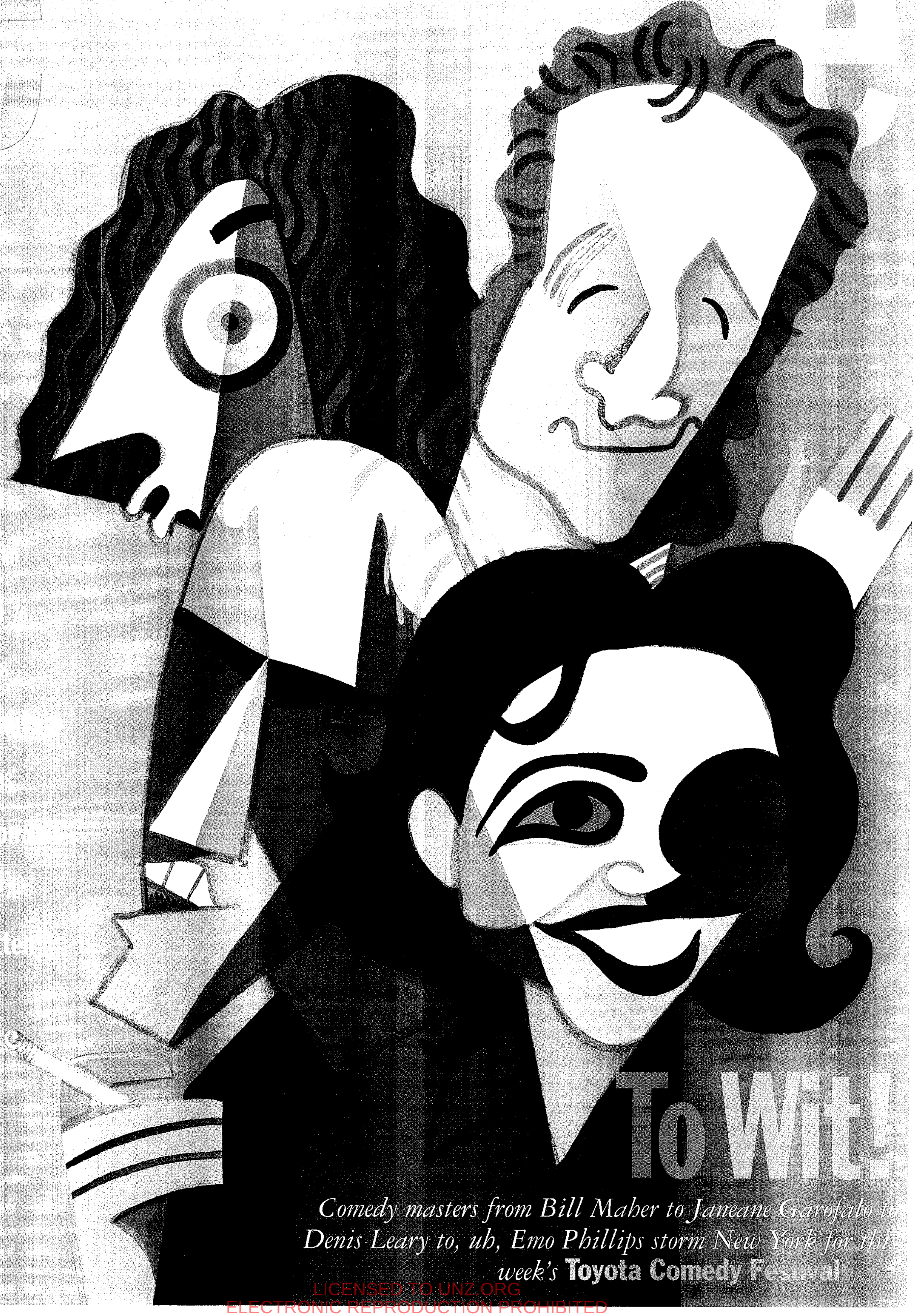


To Wit!

Comedy masters from Bill Maher to Janeane Garofalo to Denis Leary to, uh, Emo Phillips storm New York for this week's **Toyota Comedy Festival** *(page 77)*

movies

Blanche Sweet...*Heavy*...Human Rights Watch

Opening Cell-Blockbuster

It hasn't been operational since 1963, but Alcatraz remains ultrasinister, perversely fascinating, iconic, and the ideal setting for an action film. *The Rock* (opening June 7) inverts the traditional prison plot—Sean Connery and Nicolas Cage (above) are trying to get *in*.

New Films

★**Angels & Insects**—In the early 1860s, a young naturalist, William Adamson (Mark Rylance), returns to England after years spent in the Amazon. Most of Adamson's specimens have been lost in a shipwreck, and he is dependent on the patronage of a wealthy, aristocratic family, the Alabasters, in whose great Gothic house he takes residence. The ugly gray pile seems haunted—by the withdrawal, perhaps, of divine beneficence from the natural order, or by some dirty secret. Oblivious, Adamson goes on with his work. He marries the eldest daughter, Eugenia (Patsy Kensit), and makes a professional alliance with the tutor of the young Alabaster children, Matty Crompton (Kristin Scott Thompson), a severe and exciting young woman who burns with ethical and sexual passion. Director Philip Haas, working with his wife, Belinda, has adapted a marvelous 1992 A. S. Byatt novella, shrewdly preserving Byatt's volatile mix of science, sex, and Victorian class warfare. (Denby; 2/5/95) (1 hr. 57 mins.; NR) *Lincoln Plaza Cinemas.*

Antonia's Line—A multigenerational story about four women and their various struggles with men. Written and directed by Marleen Gorris. In Dutch with English subtitles. (1 hr. 44 mins.; NR) *Angelika Film Center; Cinema 3.*

The Arrival—Charlie Sheen plays an astronomer who discovers extraterrestrial life and becomes entangled in a massive conspiracy. Written and directed by David Twohy. (2 hrs. ; PG-13) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Astor Plaza; 86th Street; First & 62nd St. Cinema; Lincoln Square.*

★**The Birdcage**—Director Mike Nichols and writer Elaine May have set this remake of *La Cage aux Folles* in Miami's South Beach. Above the Birdcage club live Armand (Robin Williams) and Albert (Nathan Lane), who have been together through so many versions and productions that they easily qualify as the world's most famous married couple. Armand's son is about to be married to the daughter of an ultraconservative couple (the bride's father, played by Gene Hackman, is a right-wing senator), and Armand and Albert have to put on a respectable show for the parents. They host a memorable and hilarious dinner party for the senator and his wife, and the loveliest thing about this scene is that caricature turns to benevolent farce. When the senator finds himself charmed by a man dressed as a woman and even becomes jealous of the woman's "husband," he is softened and transfigured by absurdity. Opposites suddenly recognize each other as soulmates, and from this recognition flows reconciliation. (Denby; 3/11/96) (1 hr. 57 mins.; R) *Village East; Baronet/Coronet; Criterion Center; 62nd and Broadway.*

Blush—Set against the backdrop of the Chinese Revolution, Li Shaohong's film tells the story of two women who vie for the love of the same man. Based on a novel by Su Tong (*Raise the Red Lantern*). (1 hr. 59 mins.; NR) *Quad Cinema.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing. For movie listings online see the last page of this section.

Cold Comfort Farm—John Schlesinger's latest is a funny but rather smug little movie based on Stella Gibbons's funny but smug little 1932 novel about an impoverished, well-brought-up girl, Flora (Kate Beckinsale), who goes to live with her dim, depressed relatives on a Sussex farm. Flora won't stand for anything but the best and most rational behavior, and the men and women on the farm are so abashed by her that they go along. The book is an implicit rebuke to the loamy novels of the early thirties influenced by D. H. Lawrence, with their sexy-peasant heroes who inflame well-born ladies. *Cold Comfort Farm* presents, without irony, a triumph of tidiness: Its wit is sarcastic, asexual, and finally more convenient and self-regarding than bracing. (Denby; 5/27/96) (1 hr. 50 mins.; PG) *Village Theatre VII; Lincoln Square.*

Cold Fever—A young Tokyo executive decides to spend his vacation not in Hawaii, as originally planned, but on a remote river in Iceland—the spot where his parents died. Directed by Fridrik Thor Fridriksson. (1 hr. 22 mins.; NR) *Angelika Film Center.*

The Craft—A coven of teenage witches exercises its powers in suburban L.A. With Fairuza Balk, Robin Tunney, and Skeet Ulrich. Directed by Andrew Fleming. (1 hr. 40 mins.; R) *23rd Street West Triplex; Criterion Center.*

Dead Man—Jim Jarmusch's new movie is a ghastly put-on Western, a mystical-absurdist opus in which he treats the task of entertaining an audience as some sort of bourgeois error. Johnny Depp is William Blake, a prim little accountant who wants only to claim the job that has been promised him out West. But when he arrives at his destination, the job has disappeared. Through a series of events, Blake finds himself accused of murder, and he escapes, wounded, into the woods. He falls under the care of a large, philosophical Indian, Nobody, who speaks perfect English and persists in treating him as *the* William Blake, the poet. Blake's experiences get stranger and stranger, the conceits pile higher and higher, and the movie just dies. The black-and-white cinematography, however handsome, becomes monotonous—perhaps because Jarmusch doesn't move people around much. He attempts to connect Blake's increasingly violent and absurd experience to the visions in William Blake's poetry, but he hasn't the dramatic imagination to make those connections beyond the level of vague pseudo-smart jokiness. Jarmusch has found a new, unamusing way of insulting the audience. (Denby; 5/13/96) (2 hrs. 7 mins.; R) *Angelika Film Center; Carnegie Hall Cinema.*

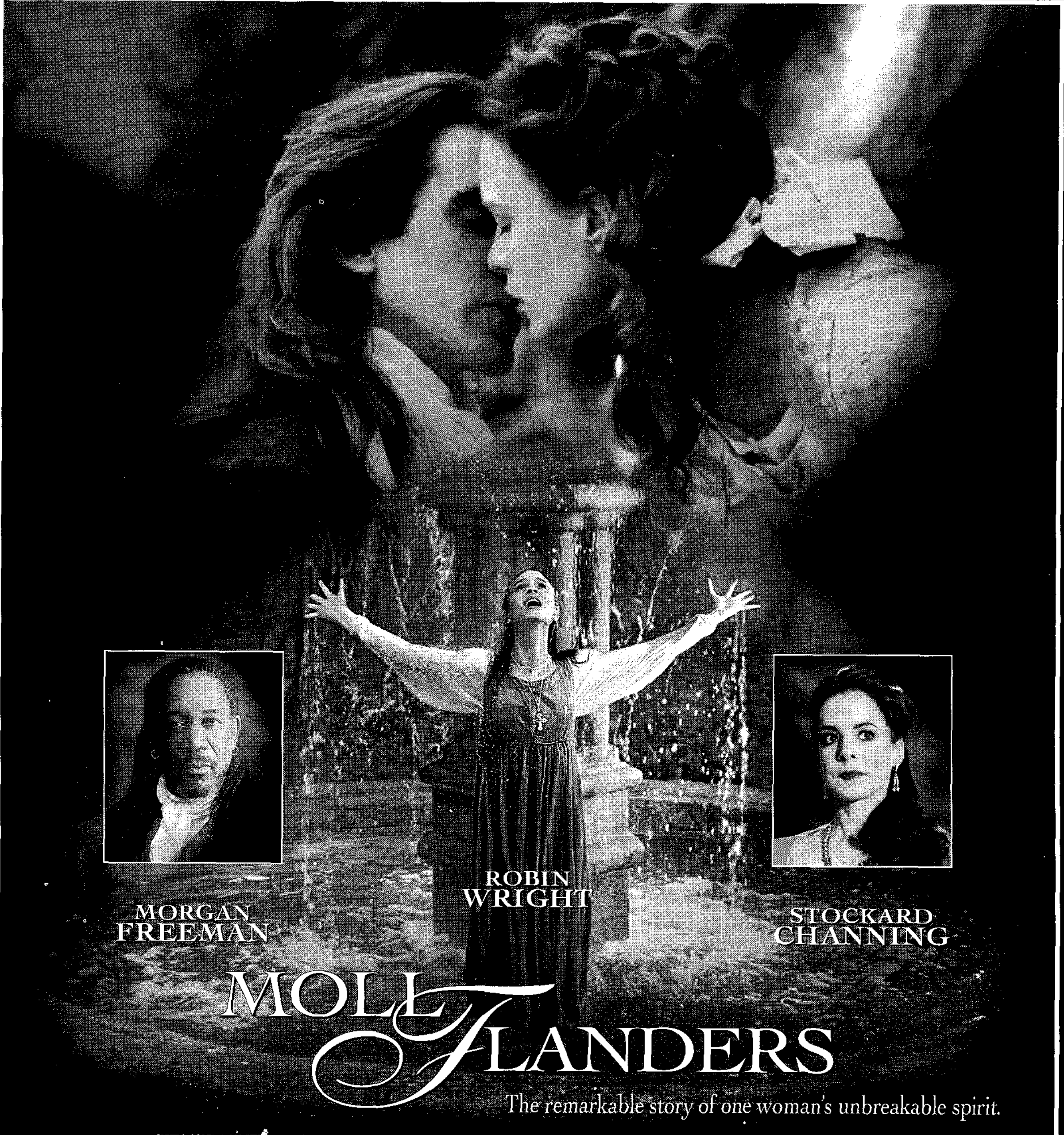
Dragonheart—Dennis Quaid plays a medieval knight who teams up with the last existing dragon (the voice of Sean Connery) to overthrow a vicious despot. With Pete Postlethwaite and David Thewlis. Directed by Rob Cohen. (1 hr. 48 mins.; PG-13) *Waverly; 34th Street East; Chelsea; Ziegfeld; 86th Street; First & 62nd St. Cinema; Lincoln Square; New Coliseum; Plaza .*

Eddie—A limousine driver called Eddie (Whoopi Goldberg) is hired as the head coach of the New York Knicks by the team's owner (Frank Langella) as a publicity stunt. Directed by Steve Rash. (1 hr. 40 mins.; PG-13) *Village East; Chelsea; Cinema I, II,*

"CUE" COVER ILLUSTRATION BY DAVID COWLES

NEW YORK MAGAZINE and **Miriam Rigler**

cordially invite you and a guest to a special advance screening of "Moll Flanders" on Thursday, June 13th at 7:30pm



The remarkable story of one woman's unbreakable spirit.

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Visit the Moll Flanders Site on the Internet: http://www.mgmua.com/mollflanders

All you need to do is bring this ad to **Miriam Rigler,** *14 West 55th Street, on Wednesday, June 5th beginning at 6pm. Tickets will be distributed on a first-come, first-served basis. One pair per New York Magazine reader. Limited seats available.*

REGULAR ENGAGEMENT STARTS FRIDAY, JUNE 14TH

ELECTRONIC REPRODUCTION PROHIBITED

Data Mission: Accomplished

To understand how *Mission: Impossible*—an unequivocally mediocre action film—managed to gross nearly $75 million in six days, one need only look at the studio's meta-synergistic marketing strategy: Blockbuster Video, MTV, VH1, and Paramount Pictures are all owned by Viacom, Inc. To say nothing of the singular determination of Tom Cruise (not owned by Viacom), who took a virginal stab at producing with *MI* and had a lot to lose if it tanked.

- *Mission: Impossible* trailers begin running in theaters five months before official May 22 opening; Blockbuster video stores begin running trailer on overhead monitors; *Mission: Impossible* billboard prominently placed on side ofViacom building in Times Square about four months ago.
- Weeks before the movie's release, the video for the *Mission: Impossible* theme song (reworked by U2's Adam Clayton and Larry Mullen Jr.)—a glorified, three-minute commercial featuring a montage of action sequences—goes into heavy rotation on MTV.
- Cruise's ubiquitous shadowy profile turns up on popcorn bags throughout multiplexes nationwide.
- "Sneak previews" of *MI* are announced; the film actually opens on Tuesday, May 21, at some theaters across the country, thereby jacking up the Memorial Day–weekend box-office take.
- Two Sony theaters—the four-screen State and six-screen 84th Street—open *MI* on all screens. The 84th Street theater offers six months' worth of free movies to the first 100 willing to sit through *MI* eight times in a row *and* fork over $56 ($7 per show). The film opens on more than 4,000 screens nationwide—the largest opening ever—leaving few other moviegoing options.
- Over Memorial Day weekend, MTV runs the "*Mission: Impossible* Premiere Party" incessantly; V.J. Kennedy asks Cruise if he will singlehandedly "save Paramount"; VH1 runs its own half-hour-long *MI* special on a loop as well.
- Apple Computer—which benefits from serious product placement throughout the movie—begins advertising "*Mission: Impossible,* The Web Adventure" and, in a series of TV ads, promotes both with the tag line "After you see the movie, pick up the Book."

Third Ave.; Embassy 2–4; Guild 50th Street; Orpheum; Lincoln Square; Nova; Plaza Twin.

★**Fargo**—In the dead of winter, a car drives toward us through a whiteness so enveloping that we cannot tell where ground and air meet. The brilliant opening shot of *Fargo*—a devastating comedy-thriller from Joel and Ethan Coen—suggests something unspeakably sinister. The film is about Jerry Lundegaard, a Minneapolis auto salesman who hires two thugs to kidnap his wife. Why? So he can cop part of the ransom money his rich father-in-law will pony up to get his daughter back, of course. He arrives in a roadhouse north of Minneapolis and meets two thugs, one of them a jumpy little creep (Steve Buscemi) and the other a monosyllabic, barely conscious stone killer of indeterminate Scandinavian origin. Buscemi's punk is highly puzzled by Jerry's scheme to have his wife kidnapped and then collect part of the ransom himself. Why doesn't Jerry just *ask* his father-in-law for the money? Buscemi's demand that crime make sense becomes a running joke in this peculiar north-country world, in which the conversational engine turns over and over but never really catches fire. Joel Coen (who directed) stages the scenes as a deadpan comedy of squareness—but just when the satire is approaching burlesque, Frances McDormand turns up as police chief Marge Gunderson, and we see that blandness may have a hidden meaning. (Denby; 3/18/96) (1 hr. 38 mins.; R) *Art Greenwich Twin; 19th Street East; Lincoln Square.*

Flipper—Elijah Wood plays a 14-year-old city kid who forges an unlikely bond with a dolphin. Written and directed by Alan Shapiro. (1 hr. 36 mins.; PG) *Art Greenwich Twin; 23rd Street West Triplex; Murray Hill Cinemas; National Twin; First & 62nd St. Cinema; Orpheum; Olympia Cinemas; Regency; Pavilion/Windsor.*

★**Flirting With Disaster**—David O. Russell's new comedy not only flirts with disaster; it waltzes, tangos, and goes to bed with it, yet somehow flourishes. Russell's hero is Mel (Ben Stiller), an adopted son undergoing an identity crisis—he wants to find his real parents. Who can blame him? He was brought up by a pair of warring Manhattan neurotics (George Segal and Mary Tyler Moore) who would probably make anyone look for new parents. The adoption agency sends out a very aggressive but "understanding" woman (Téa Leoni) to observe, and with this intruder in tow, Mel, his wife (Patricia Arquette), and their baby take off on a quest in which we know everything has to go wrong. The movie is a malicious satire on the current psychobabble about roots, caring, and identity. Everyone Mel meets is a mess (as is he), and the pace never lets up—with five or six people together in a scene, all blabbing about their inner lives, the texture of nutty confessions grows almost symphonic. This is one of the rare comedies that actually get stronger as they go along. (Denby; 4/15/96) (1 hr. 27 mins.; R) *Village East; 86th Street East; Lincoln Plaza Cinemas.*

Flower of My Secret—In Pedro Almodóvar's latest comedy, Marisa Paredes plays a romance novelist who finds it impossible to write when her marriage falls apart. In Spanish with English subtitles. (1 hr. 40 mins.; R) *Angelika Film Center.*

The Great White Hype—A flabby, aging boxer (Damon Wayans) and his shady manager (Samuel L. Jackson) try to revive his career by finding a white guy to enter the ring. Directed by Reginald Hudlin. (1 hr. 27 mins.; R) *National Twin.*

Heaven's Prisoners—Alec Baldwin stars as an ex–New Orleans cop who is drawn into a corrupt underworld when he investigates the mysterious crash of a planeload of illegal immigrants. With Kelly Lynch, Teri Hatcher, Mary Stuart Masterson, and Eric Roberts. (2 hrs. 12 mins.; R) *First & 62nd St. Cinema.*

Heavy—Set in an isolated town in upstate New York, James Mangold's debut feature tells the story of a painfully shy, overweight cook (Pruitt Taylor Vince) who falls in love with a beautiful new waitress. With Evan Dando, Liv Tyler, and Deborah Harry. (1 hr. 45 mins.; NR) *Film Forum.*

The Horseman on the Roof—A love story set in nineteenth-century Provence, against the backdrop of a cholera epidemic. With Olivier Martinez and Juliette Binoche. Directed by Jean-Paul Rappeneau. (2 hrs. ; R) *Paris Theater.*

★**I Shot Andy Warhol**—Valerie Solanas, who wanted to make a revolution, or at least to write, lived on the street in sixties New York and then became a hanger-on at Andy Warhol's Factory. She burst into the news on June 3, 1968. Disappointed by Warhol's indifference to a play she'd written, and by her diminishing status at the Factory, Solanas shot the great man two times in the chest. "He had too much control over my life," she told a policeman as she gave herself up. Yet Solanas did not destroy Warhol; she destroyed herself. Written and directed by Mary Harron, the movie is a pungent but surprisingly buoyant re-creation of Solanas's life up to the point of the shooting. Played by the fast-talking and lively Lili Taylor, Valerie is smart and funny, but also a ferocious pain in the ass. After her initial success, Valerie bombs at the Factory because she's too intense—crazy in the wrong way for Warhol. The movie addresses Solanas's disintegration without "psychology" or analytic depth; Harron stages the events in Factory pop terms, as one of the sixties scenes that went bad. Fighting all the time, Lili Taylor comes at the role with tremendous verve, and she gives Valerie's wildest remarks a natural comic's timing. She doesn't deepen the character, but depth isn't what's needed—Valerie Solanas was too goofy to weep over. (Denby; 5/6/96) (1 hr. 40 mins.; R) *Angelika Film Center; Sutton; Lincoln Plaza Cinemas.*

★**James and the Giant Peach**—Based on one of Roald Dahl's children's books, *James* is turned by director Henry Selick into a sophisticated fairy tale that doesn't choke on self-consciousness.In the beginning, a little boy (James) lives in perfect harmony on the English coast—until his parents are eaten by a rhinoceros. A rhinoceros! Even children will know that the movie is really about imaginary stories, and that the next sequence, in which the unhappy little boy is turned over to his witchy aunts Spiker (Joanna Lumley) and Sponge (Miriam Margolyes), is a riff on the more dolorous sections of old Disney movies. Lumley and Margolyes overplay deliciously, and just when we've had enough, James climbs into the giant peach he has made on the front lawn, and the movie goes from live action to stop-motion animation with puppets. The peach and its jabbering crew of talkative insects take off for New York, and James and his friends have terrific adventures in the air with menacing sea creatures. The charming *James* flags slightly when it lands in New York, but it's got a freer and bolder visual style than anything Disney has done in years. (Denby; 4/15/96) (1 hr. 20 mins.; G) *86th Street East.*

Jane Eyre—Franco Zeffirelli's version of the Charlotte Brontë classic about a young governess who eventually wins the man she loves. Starring Charlotte Gainsbourg, William Hurt, Joan Plowright, and Anna Paquin. (1 hr. 52 mins.; PG) *Angelika Film Center; Murray Hill Cinemas; Eastside Playhouse.*

Ma Saison Préférée—Catherine Deneuve plays a woman who is revered for her beauty but seemingly incapable of loving anyone; when her mother takes ill, she is forced to confront her estranged brother and daughter. Directed by André Techiné. (2 hrs. 9 mins.; NR) *Lincoln Plaza Cinemas.*

The Man by the Shore—A young girl struggles to survive in the turbulent political and social climate of sixties Haiti. Directed by Raoul Peck, who is also the current cultural minister of Haiti. (1 hr. 45 mins.; NR) *Quad Cinema.*

Mission: Impossible—In the most impressive sequence, Tom Cruise, as a rogue intelligence agent, hangs from the air, his body suspended from a harness. Our boy has penetrated the inner sanctum of the CIA—a white-on-white chamber so sensitized to intrusion that instruments register the slightest change in temperature or weight. Tom can't even

Photograph by Murray Close/Paramount Pictures.

sweat; one droplet, falling to the floor, will give him away. As directed by Brian De Palma, *Mission: Impossible* is a no-sweat movie, a high-tech marvel suspended in the air. There is nothing that insults your intelligence, but there is also nothing that engages your emotions. The plot is so casually and vaguely developed that you can't be sure why Cruise's superagent is removing American secrets. Jon Voight, as the head of the team, summons the troops, and the movie slips into its nominal plot. Ah, yes, this business of a minor diplomat at the American Embassy who is selling a computer disk with the names of American agents. Of course. Without a word of explanation about who the diplomat is or to whom he's selling secrets or why any of this matters, we get an elaborate plan to entrap the diplomat at the embassy. Now, even in this early—and beautifully done—scene, one realizes that nothing really is at stake. The movie has lost itself in sheer process. The spies wear glasses equipped with tiny hidden cameras; as they move around with their specs, we watch multiple images on a computer screen. Ingenious, but so what? Relationships between the characters are barely sketched in; new people enter, and we don't know who they are, or why they matter, but everyone talks very allusively, in knowing techno-gibberish. Such oddities as an explosion in a restaurant that somehow produces a Niagara of water from a couple of fish tanks, and a train dragging a helicopter into a tunnel and pulling it along for miles, are ludicrous. *Mission: Impossible* is an example of technological decadence. Emotion and logic have gone dead, and sensation is all. (Denby; 6/3/96) (1 hr. 51 mins.; PG-13) *Village Theatre VII; 34th Street Showplace; Chelsea; New York Twin; Orpheum; State; 84th Street Six; Metro Cinema; New Coliseum; Nova; Pavilion/Windsor.*

The Monster—A comedy about a hapless man in a small Italian village who is fingered by police as a serial killer. Written by, directed by, and starring Roberto Benigni. (1 hr. 51 mins.; R) *Angelika 57; Cinema I, II, Third Ave..*

Nelly and Monsieur Arnaud—A lonely writer takes Nelly, a fragile young divorcée, under his wing, falls deeply in love with her, and begins to wither when he realizes that his publisher is also in love with her. Winner of two César awards (France's equivalent of the Oscar). Directed by Claude Sautet. (1 hr. 46 mins.; NR) *Lincoln Plaza Cinemas.*

Original Gangstas—Seventies blaxploitation stars Richard Roundtree, Ron O'Neal, Fred Williamson, Pam Grier, and Jim Brown are founding members of a local gang that retaliates when a younger, wilder gang tears apart the neighborhood. Directed by Larry Cohen. (1 hr. 39 mins.; R) *Embassy 2–4.*

The Pallbearer—A boy with some raw life in him who makes mistakes or gets himself caught in tangles is of course a great subject—it's almost *the* subject for male comic fiction. Nothing other than vanity, however, can explain the presumption of writer Jason Katims and writer-director Matt Reeves that an audience would be interested in every hesitant step, fumble, and hapless misery of their young hero in *The Pallbearer.* This boy (or, rather, man—he's 25) has no drive and can't get through a job interview without making a fool of himself; he needs his friends at his side, prompting him, when he tries to talk to a girl; he can't keep his mother out of his bedroom and winds up in bed with someone else's mother—a woman he doesn't want. As played by David Schwimmer, he's an embarrassing, inarticulate zhlub who makes an intolerable demand on our patience. *The Pallbearer* is yet another Gen-X comedy in which the young men have no jobs, no interests, no ambitions, and seem eager mainly to hang out with one another. Yet the movie is not a zero. Some of the Brooklyn neighborhood scenes are sweetly done, and the minor performances work well—Michael Rapaport doing his quarrelsome, not-too-bright young man, and Carol Kane twinkling and trilling in nasal Yiddish inflections as Schwimmer's inquisitive mother. If he can toughen up, Matt Reeves might turn into a good director. (Denby; 5/20/96) (1 hr. 44 mins.; PG-13) *Cinema I, II, Third Ave..*

The Phantom—Billy Zane stars as the comic-book hero who serves as protector of a remote, mythical jungle. Directed by Simon Wincer. (1 hr. 36 mins.; PG) *Art Greenwich Twin; 19th Street East; 34th Street East; Astor Plaza; First & 62nd St. Cinema; Lincoln Square.*

The Postman—As the film opens, the late Massimo Troisi's Mario Ruoppolo has no one to speak to. And then the island where Mario lives is visited by a kind of god—the exiled Chilean poet Pablo Neruda. Mario, who becomes his postman, suddenly cannot stop speaking, and the poet, at first brusque, gradually gets drawn into the miracle of Mario's awakening. Directed by Michael Radford. In Italian. (Denby; 6/14/95) (1 hr. 49 mins.; PG) *Quad Cinema; Carnegie Hall Cinema; First & 62nd St. Cinema.*

Primal Fear—Richard Gere stars as a cutthroat, vainglorious defense lawyer who becomes invested in helping his client beat a murder rap. With John Mahoney and Andre Braugher. Directed by Gregory Hoblit. (2 hrs. 10 mins.; R) *Embassy 2–4; Tower East; Olympia Cinemas.*

The Rock—Nicolas Cage (as a mild-mannered FBI agent) and Sean Connery (as the only living convict to have successfully escaped from Alcatraz) band together to defuse a hostage situation on the island. With Ed Harris as a military man gone loco. Directed by Michael Bay. (2 hrs. 9 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; Embassy 1; Embassy 2–4; 86th Street East.*

Someone Else's America—Two immigrants—one a Spaniard who has lived in Brooklyn for years, and the other a Montenegrin who has just arrived illegally—form a deep bond. Starring Tom Conti and Miki Manojlovic. (1 hr. 36 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Spy Hard—Leslie Nielsen stars in this spoof of Hollywood action movies. Directed by Rick Friedburg. (1 hr. 25 mins.; PG-13) *Village East; 19th Street East; Murray Hill Cinemas; Crown Gotham; Embassy 1; Guild 50th Street; 86th Street East; Lincoln Square; New Coliseum.*

Sunset Park—Rhea Perlman stars in the latest film about a white instructor who singlehandedly turns around the lives of poor, inner-city minorities (she's a gym teacher; the kids play basketball). Directed by Stefe Gomer. (1 hr. 40 mins.; R) *Criterion Center.*

A Thin Line Between Love and Hate—A hip-hop comedy about a nightclub owner who gets involved with the wrong woman. With Martin Lawrence—who also directed—and Bobby Brown. (1 hr. 48 mins.; R) *Criterion Center.*

★**The Truth About Cats & Dogs**—When Abby Barnes (Janeane Garofalo), a young veterinarian, is hosting her popular L.A. radio call-in show, she's crisp and authoritative. But for all her genius with animals, she's skittish with men. A handsome young British photographer, Brian (Ben Chaplin), falls in love with her voice and asks for a date, and Abby asks her neighbor, a blonde model (Uma Thurman), to stand in for her. The photographer, easily smitten, falls in love with Abby on the phone and Noelle in the flesh; he thinks they are the same person, and both women are too involved in the deception to end it. In mood and tempo, the picture is a contemporary variant of thirties-Holly-

Festival Worldviews

Michel Khleifi's sweetly humorous documentary 'Forbidden Marriages in the Holy Land' (below) has its American premiere at the 7th Annual Human Rights Watch International Film Festival held at the Walter Reade Theater at Lincoln Center, June 12 through 27. (See "Museums, Societies, Etc." for info.)

Photograph courtesy of the Film Society of Lincoln Center.

wood screwball comedy—casual and right-up-to-the-minute, though it flirts with feminist ideas and the eternal question, Why are men so hung up on looks? Director Michael Lehmann moves along lightly and quickly, but there are no tricks or shortcuts; the movie is carried forward by the performances and by many, many intimate moments. *The Truth About Cats & Dogs* is graceful and entertaining; it knows its own weight and wants only to charm us, which it does. (Denby; 4/29/96) (1 hr. 37 mins.; PG-13) *Art Greenwich Twin; 23rd Street West Triplex; Murray Hill Cinemas; Criterion Center; Beekman; UA East; Lincoln Square.*

★**Twister**—Jo (Helen Hunt) and Bill (Bill Paxton) are on the verge of divorce, but the minute the storm season starts, they give themselves over to obsession: They drive a truck right into the path of an oncoming tornado, smashing through a field of cornstalks or down a narrow ditch—driving right at the whirling beast while cows, tractors, and tree limbs fly through the air like dragonflies. Behind them follows a ragtag army of university scientists with computers and recording equipment. The crew is waiting for Jo and Bill to send sensor devices up into the tunnel. The sensors will transmit information, the computers will sort out the data, and someday meteorologists will understand tornadoes so well they will be able to warn those towns in Oklahoma more than five minutes ahead of time. The movie, of course, is preposterous (the psychological explanation for Jo's fixation—that she watched her father get blown away by a tornado as a child—is particularly movieish and unconvincing), but it is also irresistible. Directed by kinetic whiz Jan De Bont (*Speed*), it is the essence of all the flying-daredevil, test-pilot movies ever made. Steven Spielberg and his longtime associate Kathleen Kennedy are among the producers, and the movie's scruffy high spirits—the gung-ho gamesmanship—is very much in the Spielbergian vein. So is the awed mood of incipience, the premonitory hush before things explode. De Bont creates a sense of the uncanny without relying on monsters or the supernatural. (Denby; 5/27/96) (1 hr. 56 mins.; PG-13) *Village East; 19th Street East; 34th Street Showplace; Criterion Center; Gemini Twin; Orpheum; Lincoln Square; New Coliseum; Nova; Pavilion/Windsor; Plaza Twin; Plaza .*

Two Deaths—Nicolas Roeg's psychological drama about a dinner party that turns dangerously confessional. Starring Sonia Braga and Michael Gambon. (1 hr. 42 mins.; NR) *Quad Cinema.*

Welcome to the Dollhouse—Todd Solondz's wickedly funny black comedy about one Dawn Weiner, a chubby seventh-grader who makes a series of unfortunate fashion choices and who is relentlessly tormented by her classmates, teachers, and parents. Winner of the Grand Jury Prize at this year's Sundance Film Festival. (1 hr. 33 mins.; R) *Angelika Film Center; Lincoln Square.*

Opening She's Not...

***Heavy* stars Liv Tyler (above)—who has a somewhat similar role as an object of unspoken desire and projected fantasy in Bertolucci's upcoming *Stealing Beauty*—as a waitress oblivious to the affections of a painfully withdrawn, overweight pizza-maker. (Opens June 5 at Film Forum.)**

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Antonia's Line; Cold Fever; Dead Man; Flower of My Secret; I Shot Andy Warhol; Jane Eyre; Welcome to the Dollhouse.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Fargo; Flipper; The Truth About Cats & Dogs.* Opening 6/7: *The Phantom.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Ashes of Time; Carpati: 50 Miles, 50 Years; Guimba the Tyrant.*

Film Forum—209 W. Houston St. (727-8110) *The Umbrellas of Cherbourg.* Opening 6/5: *Heavy; Sgt. Kabukiman N.Y.P.D.*.(See also"Museums, Societies, Etc.")

Lighthouse Cinema—116 Suffolk St. (979-7571) .(See also"Museums, Societies, Etc.")

Quad Cinema—34 W.13th St. (255-8800) *The Postman; Someone Else's America; The Man by the Shore; Two Deaths.* Opening 6/7: *Blush.*

Village East—189 Second Ave., at 12th St. (529-6799) *Eddie; Flirting With Disaster; Spy Hard; The Birdcage; Twister.* Opening 6/7: *The Rock.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Cold Comfort Farm; Mission: Impossible; The Arrival.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Dragonheart.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Fargo; Spy Hard; The Arrival; Twister.* Opening 6/7: *The Phantom; The Rock.*

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Flipper; The Craft; The Truth About Cats & Dogs.*

34th Street East—241 E. 34th St. (505-CINE#586) *Dragonheart.* Opening 6/7: *The Phantom.*

34th Street Showplace—238 E. 34th St. (532-5544) *Twister; Mission: Impossible.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Dragonheart; Eddie; Mission: Impossible.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Flipper; Jane Eyre; Spy Hard; The Arrival; The Truth About Cats & Dogs.* Opening 6/7: *The Rock.*

42nd-60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Twelve Monkeys.*

Angelika 57—225 W. 57th St. (586-1900) *Carpati: 50 Miles, 50 Years; The Monster.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *The Arrival.* Opening 6/7: *The Phantom.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Birdcage.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *The Postman; Dead Man.*

Cinema 3—2 W. 59th St. (505-CINE#596) *Antonia's Line.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Eddie; The Monster; The Pallbearer.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *A Thin Line Between Love and Hate; Sunset Park; The Birdcage; The Craft; The Truth About Cats & Dogs; Twister.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Spy Hard.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Jane Eyre.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Spy Hard.* Opening 6/7: *The Rock.*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Eddie; Original Gangstas; Primal Fear.* Opening 6/7: *The Rock.*

Guild 50th Street—33 W. 50th St. (757-2406) *Eddie.* Opening 6/7: *Spy Hard.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Fear; City Hall.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Flipper; The Great White Hype.*

Paris Theater—4 W. 58th St. (980-5656) *The Horseman on the Roof.*

State—1540 Broadway (391-2900) *Mission: Impossible.*

Sutton—205 E. 57th St. (759-1411) *Mighty Aphrodite; I Shot Andy Warhol.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Broken Arrow; Dead Man Walking; Diabolique; Leaving Las Vegas; Sense and Sensibility; Sgt. Bilko.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Dragonheart.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Flirting With Disaster.*

86th Street—125 E. 86th St. (505-CINE#604) *The Arrival; Dragonheart.*

86th Street East—210 E. 86th St. (249-1144) *Flirting With Disaster; James and the Giant Peach; Spy Hard.* Opening 6/7: *The Rock.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *The Truth About Cats & Dogs.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Dragonheart; Flipper; Heaven's Prisoners; The Postman; The Arrival.* Opening 6/7: *The Phantom.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Twister.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Mission: Impossible.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Eddie; Flipper; Mission: Impossible; Twister.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Primal Fear.*

UA East—1629 First Ave., at 85th St. (249-5100) *The Truth About Cats & Dogs.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *The Birdcage.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Mission: Impossible.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Angels & Insects; Flirting With Disaster; I Shot Andy Warhol; Ma*

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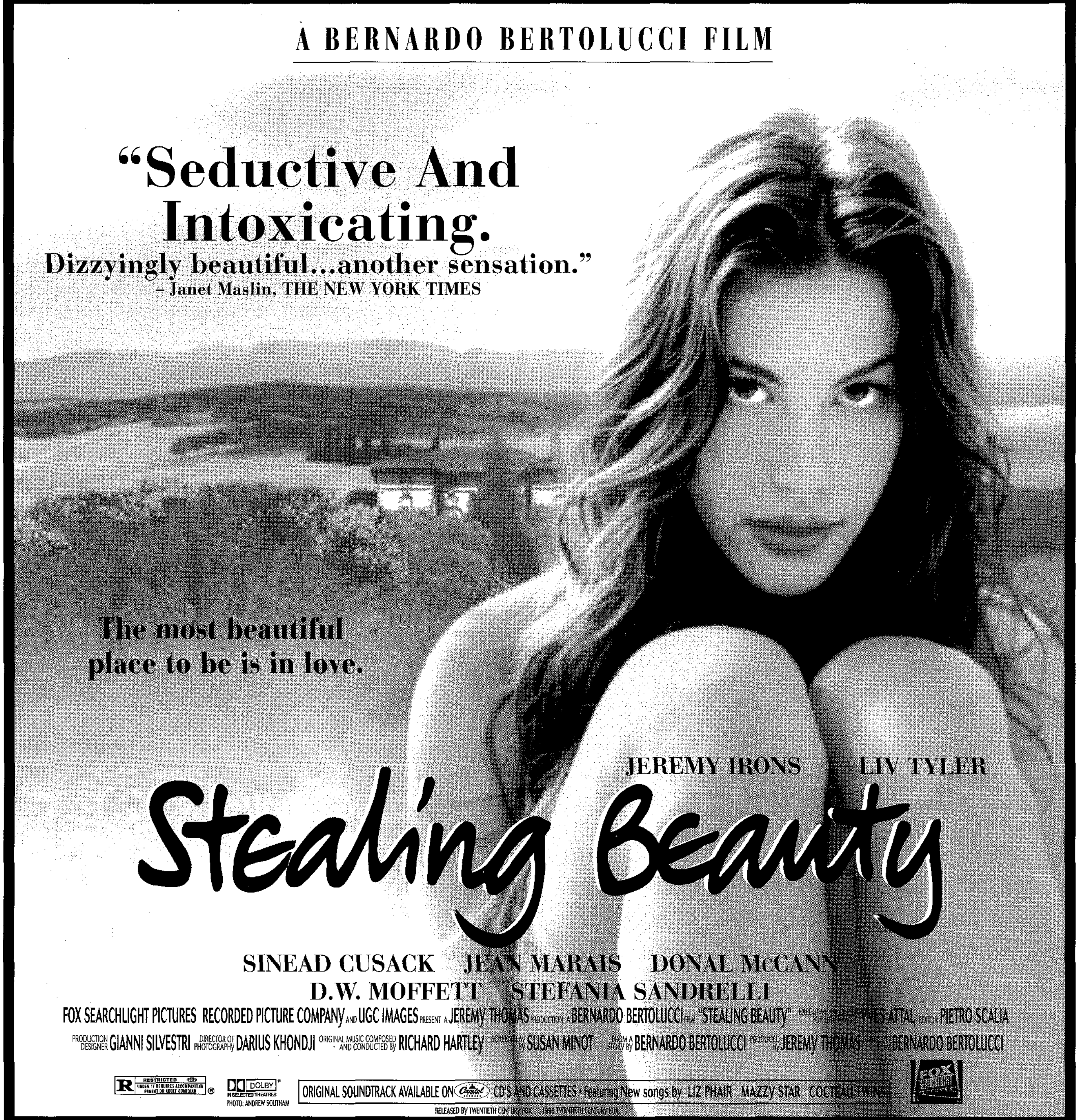
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Retrospective

Sweet Heart

She was a bona fide movie star before she hit 20, a muse to both Griffith and DeMille, one of the very few to survive the transition from silents to sound, and an all-around doll to boot. And, curiously, almost unknown today: "Blanche Sweet: A Centennial Retrospective" begins June 7 at MOMA. *(See "Museums, Societies, Etc." for info.)*

Saison Préférée; Nelly and Monsieur Arnaud; Someone Else's America.

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Cold Comfort Farm; Dragonheart; Eddie; Fargo; Spy Hard; The Arrival; The Truth About Cats & Dogs; Twister; Welcome to the Dollhouse.* Opening 6/7: *The Phantom.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Mission: Impossible.*

New Coliseum—701 W. 181st St. (740-1545) *Dragonheart; Mission: Impossible; Spy Hard; Twister.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Eddie; Mission: Impossible; Twister.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Flipper; Primal Fear.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Flipper.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Thin Line Between Love and Hate; Dragonheart; Eddie; Flipper; Mission: Impossible; Spy Hard; The Arrival; The Craft; Twister.*

Concourse Plaza—214 E. 161th St. (588-8800) *Dragonheart; Eddie; Flipper; Mission: Impossible; Spy Hard; The Arrival; The Craft; Twister.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *Eddie; Flipper; Heaven's Prisoners; Mission: Impossible; Twister.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Mission: Impossible; Twister.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Thin Line Between Love and Hate; Dragonheart; Eddie; Flipper; Mission: Impossible; The Arrival; The Craft; The Substitute; Twister.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Dragonheart; Flipper; Mission: Impossible; The Arrival; The Craft.*

Brooklyn Heights—70 Henry St. (596-7070) *Cold Comfort Farm; Mission: Impossible.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Dragonheart; Mission: Impossible; Twister.*

Cobble Hill—265 Court St. (596-9113) *Dragonheart; Eddie; Flipper; I Shot Andy Warhol; Spy Hard; Twister.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Eddie; Spy Hard; Twister.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Dragonheart; Eddie; Mission: Impossible; Twister.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Eddie; Mission: Impossible; Twister.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Dragonheart; Eddie; Flipper; Mission: Impossible; The Craft.*

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *Spy Hard; The Arrival; Twister.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Flipper; Heaven's Prisoners; Mission: Impossible; Spy Hard; Twister.*

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *Flipper; Mission: Impossible; Twister.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Eddie; Twister.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Dragonheart; Eddie; Mission: Impossible; The Arrival; Twister.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Dragonheart; Eddie; Flipper; Mission: Impossible; Spy Hard; The Arrival; The Craft; Twister.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *Dragonheart; Eddie; Flipper; Mission: Impossible; Spy Hard; The Craft; Twister.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Cold Comfort Farm; Spy Hard; Twister.*

Cinema 5—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Eddie; Spy Hard; Twister.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Spy Hard; Jane Eyre.*

Continental—70-20 Austin St., Forest Hills (544-1020) *Cold Comfort Farm; Dragonheart; Flipper; Heaven's Prisoners.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Mission: Impossible; Eddie.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Dragonheart; Flipper; Heaven's Prisoners; Spy Hard; The Arrival; The Craft; Twister.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Mission: Impossible; Primal Fear; Spy Hard.*

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *The Birdcage; The Truth About Cats & Dogs.*

Fresh Meadows—190-02 Horace Harding Blvd., at 190th St. (777-FILM#619) *Dragonheart; Flipper; Mission: Impossible.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Eddie; Mission: Impossible; The Arrival.*

Main Street—72-66 Main St., Flushing (268-3636) *Dragonheart; Flipper; Mission: Impossible; Twister.*

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *The Arrival; The Craft; Twister.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Dragonheart; Eddie; Flipper; Heaven's Prisoners; Mission: Impossible; Spy Hard; Twister.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Anne Frank Remembered; Primal Fear; The Truth About Cats & Dogs.*

Plaza —103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Twister; Dragonheart.*

Quartet—160-06 Northern Blvd., at 160th St., Flushing (359-6777) *Eddie; The Arrival; The Craft; Twister.*

Surfside—104th St., Rockaway (945-4632) *Dragonheart; Twister.*

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Dragonheart; Flipper; Mission: Impossible; The Truth About Cats & Dogs.*

Trylon—98-81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Mission: Impossible.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Dragonheart; Flipper; Mission: Impossible; Spy Hard; The Arrival; Twister.* Opening 6/7: *The Rock.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Eddie; Flipper; Mission: Impossible; Spy Hard; Twister.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Dragonheart; Eddie; Flipper; Mission: Impossible; Primal Fear; Spy Hard; The Arrival; The Craft; The Truth About Cats & Dogs; Twister.*

Photograph courtesy of the Museum of Modern Art.

Museums, Societies, Etc.

American Museum of the Moving Image—"Hitchcock and Lang in America." 6/8: *Moonfleet* (1955) and *The Trouble With Harry* (1955). 6/9: *Rope* (1948) and *The Big Heat* (1953). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

Anthology Film Archives—6/7: *Diaries, Notes, and Sketches (Walden)*. 6/8: "Films of George Melies II" and "130 Films by Louis and August Lumière, 1896-1905." 6/9: "Films of George Melies III" and *Reminiscences of a Journey to Lithuania* (1971). 32 Second Ave., at 2nd St. (505-5181); $7.

A Different Light—6/9: *Sunday, Bloody Sunday* (1971). 151 W. 19th St. (989-4850); free.

Donnell Media Center—6/4: *Word Is Out* (1978) and *Some of Your Best Friends* (1972). 6/6: *Cops* (1922), *Keaton's Cops* (1991), *Like a Train Passing* (1978), and *A Page of Madness* (1926). 20 W. 53rd St. (621-0619); free.

Film Forum—"Out of the Seventies." 6/3 and 6/4: *Alice's Restaurant* (1969) and *Night Moves* (1975). 6/5 and 6/6: *The King of Marvin Gardens* (1972) and *Drive, He Said* (1972). 6/7-6/9: *The Conversation* (1974). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)—6/3: *Overture to Glory* (1939) with *Jewish Life in Vilna* (1939) and *David and Bathsheba* (1951). 6/4 and 6/6: *The Distant Journey* (1948) with *Song of Radauti* (1979). 6/4 and 6/9: *The Jazz Singer* (1927) with *Songs for a Shabbat* (1991). 6/5 and 6/6: *Bye Bye, Braverman* (1968) and *Homicide* (1991). 6/7 and 6/8: "Visions From the South: Film and Video from Argentina, Brazil, and Chile. 6/9: *The Dybbuk* (1937) and *A Day in Warsaw* (1938). 6/6: "Independents Night!" *The Killers* (1995) with *Sudden Manhattan* (1996). 65 W. 65th St., plaza level (875-5600); $7.50.

Japan Society—6/7: *Like Grains of Sand* (1995). 333 E. 47th St. (752-3015); $7.50.

Jewish Museum—6/4: *Kitty: Return to Auschwitz* (1979). 6/6: *The Last Marranos* (1990). 1109 Fifth Ave., at 92nd St. (423-3200); $8.

Lesbian & Gay Film Festival—Call for program info. Joseph Papp Public Theater, 425 Lafayette St. (260-2400); $7.

Lighthouse Cinema—"The Homosexuals—a CBS Special Report." 116 Suffolk St. (bet. Rivington and Delancey Sts.; 979-7571); $7.

Museum of Modern Art—"Don Siegel." 6/3: *Rough Cut* (1980), *A Pete Smith Specialty: Table Tennis* (1936), montage from *Yankee Doodle Dandy* (1942), *Star in the Night* (1945), and *Hitler Lives* (1946). 6/4 and 6/6: *Hound Dog Man* (1959). 6/4, 6/6–6/7: *Baby Face Nelson* (1957). 6/6 and 6/7: *Flaming Star* (1960), with a young Elvis Presley. Also: "New Releases From the Circulating Library." 6/3: 'Films on Art, Program 1." 6/3 and 6/8: *Slow Moves* (1983). 6/4 and 6/9: *The Black Box* (1992). 6/7: *Angel City* (1976–77). 6/8: *Speaking Directly: Some American Notes* (1972). 6/9: *Fate* (1994). "Blanche Sweet: A Centennial Retrospective." 6/7: *The Painted Lady* (1912) and *Anna Christie* (1923). 6/8: "Biograph Program 1" and "Biograph Program 2." 6/9: *The Long Road* (1911), *Judith of Bethulia* (1913–14), *Her Awakening* (1914), and *The Avenging Conscience* (1914). 11 W. 53rd St. (708-9480); $8.

New York Film Academy—6/5–6/9: "Days of Croatian Cinema." Call for info. 100 E. 17th St. (744-5554).

Symphony Space—6/4: *The Asphalt Jungle* (1950) and *Ascenseur pour L'Echafaud* (1957). 2537 Broadway (864-5400); $7.

Movie Listings Online

***New York* Magazine Online (on CompuServe) now offers expanded movie listings, covering more than 250 theaters throughout New York City, Long Island, Westchester, northern New Jersey, and southern Connecticut. These listings, which are updated daily, also contain show times for all movies. To subscribe, call 1-800-305-3280. If you're already on CompuServe, you can find us at *go* NYMAG.**

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art

Kit White...Baby Shots...Joep van Lieshout

Openings

An alternative "alternative" art fair, **"The Art Exchange Show"** brings together more than 36 of New York's cutting-edge galleries and private dealers, among them American Fine Arts, Co., Adam Baumgold Fine Art, Bravin Post Lee, Tricia Collins Grand Salon, Annie Plumb, and Annika Sundvik Gallery. At 60 Broad Street; June 5–15, Wed.–Sun., 11–7; free.

Galleries

Solos

Madison Avenue and Vicinity

Elizabeth Butterworth/Jennifer Lee—Recent gouache paintings of plant forms, turtles, monkeys, shells, and other flora and fauna/New ceramics. Through 6/28. Graham, 1014 Madison Ave. (535-5767).

Spelman Evans Downer—Paintings of aerial views of New York that combine elements of photorealism, abstraction, expressionism, and Oriental brush-painting techniques, at the Arsenal, in Central Park at Fifth Ave. and 64th St. (360-8163), through 6/21, and at Arstark, 568 Broadway (431-7334), through 6/21.

Melvin Edwards—Recent welded-steel sculptures; through 6/29. CDS, 76 E. 79th St. (772-9555).

Antonio Frasconi—Recent prints and illustrated books; through 7/31. Dintenfass in association with Salander-O'Reilly, 20 E. 79th St. (581-2268).

Per Kirkeby—New paintings from the series "New Shadows" that were inspired by his travels in Greenland; through 6/28. Werner, 21 E. 67th St. (988-1623).

George Maciunas—The first exhibition devoted to the full range of the Fluxus founder's work, including a selection of commercial and Fluxus graphics, unique biographical artworks, and original paste-up mechanicals spanning the years 1959 to 1976; through 6/22. Ubu, 16 E. 78th St. (794-4444).

Mercedes Matter/Kit White—A selection of abstract paintings by the founder of the New York Studio School/Large-scale abstract paintings. Through 6/29. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Pablo Picasso—Portraits painted between 1920 and 1970; through 6/29. Gagosian, 980 Madison (744-2313).

57th Street Area

Avigdor Arikha—Paintings and drawings of still life, studio interiors, nude and clothed figures, landscapes, and portraits, and selected prints from 1966 to 1995; through 6/15. Marlborough, 40 W. 57th St. (541-4900).

Ross Bleckner—New paintings that incorporate images of chrysanthemums, daisies, and sunflowers; through 6/29. Boone, 745 Fifth Ave. (752-2929).

Paul Cadmus/George Platt Lynes—Drawings of the male nude from a series the artist began in 1965/A selection of photographs, including nudes, portraits, and fashion work; 6/6–7/26. Moore, 724 Fifth Ave. (247-2111).

John Chamberlain/Elizabeth Murray—New painted steel sculptures/New collage drawings on cut paper. Through 6/21. PaceWildenstein, 32 E. 57th St. (421-3292).

David Hockney—Small-scale paintings and a large-scale painting that extends onto the floor titled *Snail's Space* that is being shown as a performance with six vari-lites providing a nine-minute cycle, through 6/15, at Emmerich, 41 E. 57th St. (752-0124), and paintings and photographs of paintings, through 6/15, at Miller, 41 E. 57th St. (980-5454).

Pablo Picasso—An exhibition of drawings and paintings executed in Spain during the artist's formative years that focuses on his rebellion against his academic training, through 6/15, at Yoshii, 20 W. 57th St. (265-8876), and unique ceramic works from the Jacqueline Picasso collection, through 7/14, at Hammer, 33 W. 57th St. (644-4400).

Anne Tabachnick—A memorial exhibition of paintings by this second-generation New York School artist whose canvases are a unique synthesis of Abstract Expressionism and European modernism; through 6/22. Snyder, 20 W. 57th St. (262-1160).

Anne Truitt—New painted wood sculptures; through 6/21. Emmerich, 41 E. 57th St. (752-0124).

Andy Warhol—Drawings, paintings, prints, and objects by the Pop artist spanning the years 1955 to 1975; through 6/29. Sheehan, 20 W. 57th St. (888-4220).

Michael Webb—Drawings and paintings that investigate motion and temporality; through 7/6. Architectural League of New York, 457 Madison Ave. (753-1722).

SoHo and TriBeCa

Martha Benzing—Paintings made with candy and candy pigments; through 6/29. Golden, 39 Wooster St. (274-0080).

Berrisford Boothe—Paintings on panels of various geometric shapes; through 6/29. Kelly, 591 Broadway (226-1660).

Miguel Calderón/Iñigo Manglano-Ovalle—Photographs/An installation that compares the effects of different kinds of bullets. Through 6/29. Rosen, 130 Prince St. (941-0203).

Carlos Garaicoa—Works that use texts, photography, and installation components to comment on the destruction and conservation of Havana's architectural heritage; through 6/29. Stellweg, 87 E. Houston St. (431-5556).

Pascal Convert—An installation of wall drawings and sculpture that is intended as a meditation on thought, memory, and loss; through 6/29. Crosby Street Project, 113 Crosby Street (925-8289), Thurs.–Sun. 1–6.

David Deutsch—New monochrome paintings that depict landscapes dotted with architecture and the occasional human figure as viewed from an aerial perspective; through 6/22. Gorney, 100 Greene St. (966-4480).

Photography

Baby Faces

Who else but babies (and perhaps Alanis Morissette) get to wail and grimace and look like slobs for the camera? Serious photographers such as Elliott Erwitt, Helen Levitt, and Anna Gaskell (excerpt from her *Casting,* above) are experts at capturing the unfettered personalities of little ones. At Bravin Post Lee, 80 Mercer Street; through June 29.

Photographs courtesy of Bravin Post Lee.

oki Doktori/Ming Fay—Abstract paintings/Sculpture. Through 6/22. Foster, 62 Crosby St. (966-9024).

eter Edlund—Paintings of landscapes and imaginary portraits; through 6/27. Shainman, 560 Broadway (966-3866).

inn Reinbothe—Installations, photographs, and paintings by a Danish artist; through 7/12. DCA, 420 W. Broadway (334-3331).

ony Fitzpatrick/Jaime Palacios—Recent etchings that draw on such sources as Audubon prints, comics, and tattoos/Paintings that depict human figures floating in surreal grounds of objects. Through 6/29. Knowlton, 568 Broadway (966-2625).

amela Fraser—Paintings, sculpture, and works on paper whose high-key colors and lighthearted imagery produce a sense of disquiet; through 6/29. Kaplan, 580 Broadway (226-6131).

ynne Frehm—Gestural abstract paintings; through 6/29. Zarre, 48 Greene St. (966-2222).

odwin Hoffmann—Minimal abstract paintings from the past 25 years; through 6/29. Engelhorn, 470 Broome St. (966-6882).

onald Judd—Drawings made between 1970 and 1984 that describe proposals for various metal and concrete sculptures; through 6/29. Inglett, 100 Wooster St. (343-0573).

aren Carson—Drawings from the artist's "Innocence" series that are displayed under green Plexiglas and combine the iconographic sweetness of a Hallmark card with the ominous elegance of tattoo art; through 6/29. Maynes, 225 Lafayette St. (431-3952).

abib Kheradyar—Works in wax on wood panels and in ink on layered sheets of acetate that employ the dot as a basic unit; through 6/29. Room, 25 Thompson St. (226-1831).

higeko Kubota—Kinetic sculptures, a video "rock garden," and overhead projections; through 8/2. Fung, 140 Sullivan St. (505-3369).

ayoi Kusama—The Japanese artist's works from the fifties and sixties, including her characteristic *Infinity Net* paintings on paper and canvas, collages, photo-collages, pastel drawings, and the notorious *Accumulations*—furniture and other household objects to which she attached a profusion of sewn and stuffed phallic or yam-shaped forms; through 6/21. Cooper, 155 Wooster St. (674-0766).

harles Long—Recent drawings by the sculptor; through 6/29. Bonakdar, 130 Prince St. (925-8035).

ranca Marini—Paintings of imaginary landscapes animated with groups of enigmatic human figures, horses, and primordial trees and hills; through 6/29. Harris, 524 Broadway (941-9895).

atvar Bhavsar—Abstract paintings and works on paper; through 6/29. Bose Pacia, 580 Broadway (966-3224).

eter Rösel/Sylvie Fleury—An installation of five life-size "lions" made of more than 300 heavy-duty yellow rubber raincoats that the artist sews together/A wall drawing incorporating found fabric patterns and text captions from the beauty and fashion worlds. Through 6/18. TZ'Art, 28 Wooster St. (966-9059).

Robert Ryman—New paintings; through 6/21. PaceWildenstein, 142 Greene St. (421-3292).

Carolee Schneemann—An installation of photographic columns of permutated colored prints, columns of related text, sculptural objects, and video monitors that continues the artist's investigation of the unconscious mind, nature, gender, and the body; through 6/30. Wimmer, 560 Broadway (274-0274).

Lenore Tawney—New collages and assemblages that combine words, images, fragments of old books and manuscripts, stones, shells, and other found objects; through 6/29. Donahue, 560 Broadway (226-1111).

Günter Umberg—Recent paintings; through 6/22. Stark, 560 Broadway (925-4484).

Joep van Lieshout—Furniture, fully functional sinks, toilets, and bath tubs, and a mobile home unit by this Dutch artist who has designed spaces for the architect Rem Koolhaas; through 6/15. Tilton, 49 Greene St. (941-1775).

Peter Waite—Paintings of various kinds of institutions, among them casinos, prisons, corporate boardrooms, and educational facilities; through 7/26. Thorp, 103 Prince St. (431-6880).

Rachel Whiteread—Five new sculptures that continue the British artist's exploration of spaces and objects by filling or surrounding them with plaster, rubber, or resin casts; through 6/18. Luhring Augustine, 130 Prince St. (219-9600).

Other

Elizabeth Catlett—A survey of the African-American artist's paintings, sculptures, and prints from the past five decades; through 8/15. Caribbean Cultural Center/African Diaspora Institute, 408 W. 58th St. (307-7420).

Willem de Kooning—Three monumental bronze sculptures depicting the artist's classic elemental woman and a group of thirteen hand-size bronzes based on the human figure that were made in 1969, three of which served as maquettes for the monumental works; through 6/30. Marks, 522 W. 22nd St. (861-9455), Thurs.–Sun. 12–6.

Julio Galan—New paintings; through 6/30. Nosei, 530 W. 22nd St. (741-8695).

Lucy Gunning—Recent videos by a British artist; through 6/15. Greene Naftali, 526 W. 26th St. (463-7770), Wed.–Sat. 10–6, Sun. 12–6.

Matts Liederstram/Mike Sale—Paintings that transform Poussin-like landscapes into murky nocturnal scenes/A video projection that depicts the artist, who is himself black and gay, watching black-exploitation porno films for pleasure. Through 6/30. White Columns, 154 Christopher St. (924-4212).

Mercedes Matter—Still-life drawings from the past ten years; through 7/13. New York Studio School, 8 W. 8th St. (673-6466).

Mark Sheinkman/Quisqueya Henríquez and Consuelo Castañeda—Large-scale abstract drawings that employ repetitive mark-making and erasure/An installation by the two Miami-based artists that uses various kinds of white powders and clear liquids to explore perception. Through 7/7. Morris Healy, 530 W. 22nd St. (243-3753), Wed.–Sun. 11–6.

Thomas Trosch—Large-scale paintings that suggest stage sets for musical comedies from the forties and fifties; through 6/30. Fredericks, 504 W. 22nd St. (633-6555), Wed.–Sun. 11–6.

Group Shows

Madison Avenue and Vicinity

Avanti—22 E. 72nd St. (628-3377). "Point of View," with works by Bogart, Brandes, Friedberg, Goldberg, Lane, McClelland, Spero; through 6/28.

Baumgold—128 E. 72nd St. (861-7338). An invitational show of works by Blosser, Borocz, Gandolf, Green, Steinberg, Woodman, others; through 7/25.

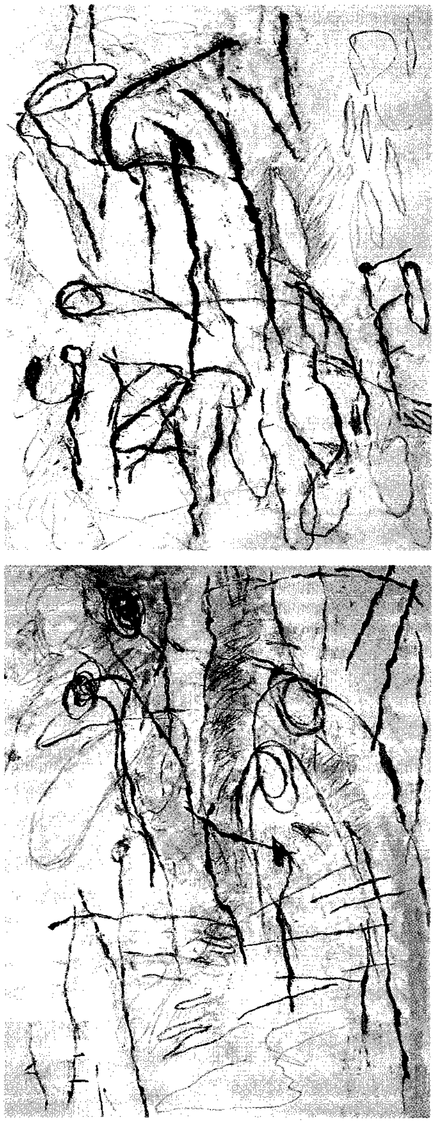
Beacon Hill—980 Madison Ave. (734-3636). "American Painters on the French Scene: 1874–1914," with works by Alexander Harrison, George Inness, Hugh Bolton Jones, Frederick William MacMonnies, Alfred Maurer, Charles Sprague Pearce, others; through 7/12.

China Institute—125 E. 65th St. (744-8181). "Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400." An exhibition of Chinese black- and brown-glazed pottery organized by the Arthur M. Sackler Museum, Harvard University; through 7/6.

Hirschl & Adler—21 E. 70th St. (535-8810). "Yanks Paint Brits" features portraits of English subjects painted over the past 200 years by American artists, including works by Romaine Brooks, Red Grooms, John Singer Sargent, Nelson Shanks, Gilbert Stuart, James McNeill Whistler, Andy Warhol, and others; through 6/28.

Knoedler—19 E. 70th St. (794-0550). Works in media not commonly associated with a particular artist's *oeuvre*, among them films by Nancy Graves, photographs by David Smith and Richard Pousette-Dart, and an architectural model by Frank Stella; through 9/22.

New York Academy of Sciences—2 E. 63rd St. (838-0230), Mon.–Fri. 9–5. "Health and Happiness in 20th-Century Avant-Garde Art," with works by Beal, Chihuly, Cunningham, Fish, Graves, Matisse, Picasso, Toby, others; through 6/21.



Talent **Kit White's large, lyrical abstract paintings suggest the unseen forces and processes of nature, evoking the sometimes overt relationship between the organic and the erotic. At Salander-O'Reilly, 20 East 79th Street; through June 29.**

Stone—113 E. 90th St. (988-6870). Paintings by Baribeau, Charito, Folzenlogen, Havard, Inoue, Rasely; through 6/29.

Taggart—48 E. 73rd St. (628-4000). Paintings, stained glass, and other works by American artists who traveled to Japan during the nineteenth and early-twentieth centuries, among them Robert Blum, John LaFarge, and Adele and Albert Herter; through 6/29.

Winston Wächter—111 E. 65th St. (327-2526). Old-master drawings from the sixteenth, seventeenth, and eighteenth centuries by Giuseppe Cesari, Giovanni Battista Salvi, Salvator Rosa, and Giacomo Zoboli; through 6/14.

57th Street Area

ACA—41 E. 57th St. (644-8300). "Spirit Witness," with sculpture, paintings, works on paper, and photography by William T. Hillman, Jeffrey Maron, and Rosalind Solomon; through 6/29.

Baron/Boisanté—50 W. 57th St. (581-9191). Sculpture in various media by fourteen artists, among them Curtis Anderson, Hannelore Baron, Joseph Beuys, Jennifer Bolande, Chris MacDonald, Peter

Photographs courtesy of Salander-O'Reilly.

Nagy, and Not Vital; through 6/15.

Brewster—41 W. 57th St. (980-5373). Miniature paintings by sixteen contemporary Latin American artists, among them Jose Bedia, Leonora Carrington, Benjamin Dominguez, and Francisco Toledo; through 6/22.

Franklin Parrasch—20 W. 57th St. (246-5360). Ceramic works made in California during the sixties and seventies, by Robert Arneson, Viola Frey, Ron Nagle, Manuel Neri, Ken Price, and others; through 6/29.

Mathes—41 E. 57th St. (752-5135). "After Dark," with nocturnal images by Berenice Abbott, Peter Alexander, James Casebere, Ellen Phelan, Odilon Redon, Alfred Stieglitz, others; through 6/21.

McCoy—41 E. 57th St. (319-1996). A selection of modern and contemporary works on paper; through 6/22.

Washburn—20 W. 57th St. (397-6780). Paintings and collages from the fifties by Agnes Martin, Alice Trumbull Mason, and Anne Ryan; through 7/12.

SoHo and TriBeCa

Art in General—79 Walker St. (219-0473). "Domestic Partnerships: New Impulses in Decorative Arts From the Americas," with works by David Avalos, Los Carpinteros, Maria Elena Gonzalez, Kukuli Velarde, Saul Villa, others; through 6/29.

Clocktower—108 Leonard St. (233-1096), Wed.–Sun. 1–7, $2 suggested admission. "Departure Lounge," an exhibit that explores the "present future" created by new technologies and expanded modes of communication, with works by Bolande, Chang, Ganahl, Hajamadi, Long & StereoLab, McCaslin, Scher, D. J. Spooky, Staehle, others; through 6/30.

Cristinerose—395 W. Broadway (431-1862). Recent sculpture by Marina Abramovic, Joan Jonas, and Maura Sheehan; through 7/6.

Fotouhi Cramer—560 Broadway (431-1304). Box works by Joseph Cornell, Alan Rath, Man Ray, Costanze Ruhn and Peter Sandbichler, and others; through 6/22.

Goldstein—39 Wooster St. (431-0314). Works that use the rose as a personal symbol or metaphor by Dawn Clements, Colin Cochran, Agnes Denes, Michael Krondl, and Stephen Lack; through 6/29.

Ingbar—568 Broadway (334-1100). Images of New York's Flatiron Building by twenty artists; through 6/29.

Klein—40 Wooster St. (431-1980). "The Facts of Life," with works by Peter Krashes, Glen Rubsamen, and James Stivender; through 7/19.

Marcus—578 Broadway (226-3200). "Words," with works that focus on the possible relations between text, interpretation, material, and experience, by Mary Ellen Carroll, Larry Krone, Siobban Liddell, Mary Lum, Harry Philbrick, Diane Samuels, and John Spinks; through 6/30.

P.P.O.W.—532 Broadway (941-8642). The gallery's annual summer watercolor shown with works by Clarke, Crane, Curtis, DeJong, Glier, Kuharic, Mellyn, Moore, Palmer, Woodruff, others; through 7/1.

Postmasters—80 Greene St. (941-5711). Works b Devon Dikeou, Robert Heckes, and Christia Schumann/A mixed-media installation by Claud Wampler; through 7/13.

Solomon—172 Mercer St. (941-5777). Recent work by Eric Drooker, Paul Garrin, and David Rokeb through 8/2.

Sundvik—26 Grand St. (226-6361). Works by Tiag Estrada, Jon Kline, and Warren Neidich; throug 6/15.

Thread Waxing Space—476 Broadway (966-9520 "Shred Sled Symposium: An Exhibition of Skateboard Graphics, 1976–1996," with works by Ackermann, Aron, Clark, McKee, Haring, Mari RWist, others; through 6/15.

Other

New York Kunsthalle—210 E. 5th St. (388-1961) "29'–0"/East," with projects by Aitken, Caramell Kowanz, Mosher, Oppenheim, Seator, Wurm; "Da Labor," with works by Gerwald Rockenschaul and Matta Wagnest; through 6/30.

Sculpture Center at Roosevelt Island—Main St. at Motorgate Parking Garage, Roosevelt Island (832-4540, ext. 359). Recent sculpture by Mary Carlson, Nina Levy, Heidi Schlatter, others; throug 11/15.

Photography

Bravin Post Lee—80 Mercer St. (966-2676). Photographs of babies by Barney, Callahan, Erwitt Mann, Skoglund, Wegman, others; through 6/29.

Carl Chiarenza—Black-and-white abstract photographs taken between 1957 and 1995; throug 7/12. Witkin, 415 W. Broadway (925-5510).

Albert Chong—Photographs by a Jamaican artis whose altarlike still-life compositions and self-portraits of himself engaged in ceremonial act draw on Obeah, Rastafarianism, Santeria, and other spiritual practices; through 7/20. Throckmorton, 153 E. 61st St. (223-1059).

David Douglas Duncan—Photographs of Picasso accompanied by the artist's works in all media through 6/30. Krugier, 41 E. 57th St. (755-7288)

Danielle Epstein—Hand-painted, multi-panel image of nudes, landscapes, clocks, and trees; throug 6/28. Rice, 325 W. 11th St. (366-6660).

Walker Evans/DoDo Jin Ming—A selection of his photographs of the exteriors of plantation houses, tenant farmers' dwellings, urban row houses, and other dwellings/Photographs taken in Egypt that investigate themes of memory, harmony, and order. Through 6/29. Miller, 138 Spring St. (226-1220).

Gerard Fieret—Black-and-white portraits of women and self-portraits from the sixties by the Dutch artist; through 6/29. Mann, 42 E. 76th St. (570-1223).

Frederic Ohringer—Photographs of flowers, nudes, and landscapes; through 7/12. Houk Friedman, 851 Madison Ave. (628-5300).

Emmet Gowin/Diana Michener—Aerial photographs taken in Kansas, a selection of pictures made over the past seven years at the Nevada Test Site, and new color photographs of Jerusalem/Photographs of corpses in various stages of forensic or medical examination. Through 6/29. PaceWildenstein-MacGill, 32 E. 57th St. (759-7999).

Jan Groover—New platinum-palladium contact prints whose imagery includes a series of Romanesque churches, backyard landscapes, and portraits of her neighbors; through 6/22. Borden, 560 Broadway (431-0166).

Helmar Lerski—Vintage photographs from the thirties and early forties, most of which are portraits of the photographer's former colleagues from the theater; through 6/22. 292, 120 Wooster St. (431-0292).

Paul Himmel—Photographs from the "Circus" and "Ballet" series by this photographer who worked for *Vogue* and *Harper's Bazaar* in the forties and fifties and studied with Alexey Brodovitch; through 6/22. Greenberg, 120 Wooster St. (334-0010).

ICP—1130 Fifth Ave. (860-1777); Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Josef Sudek: The Pigment Prints, 1947–1954"; "Highlights From the ICP Permanent Collection"; through 7/7.

ICP Midtown—1133 Sixth Ave. (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "In Times of War and

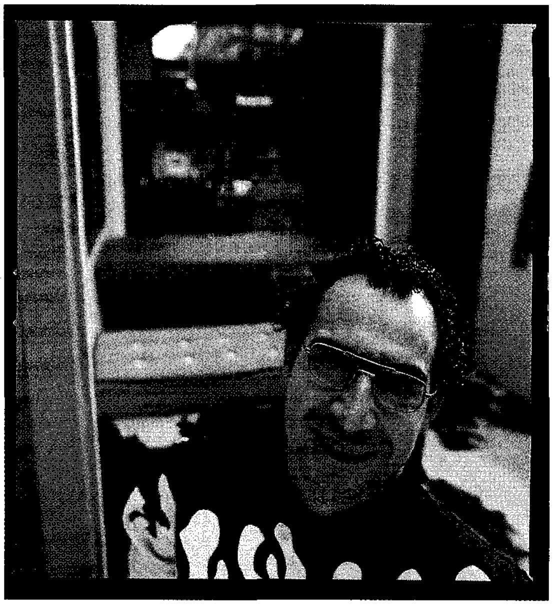
On View

Everything and the Kitchen Sink

You may have unknowingly already seen Joep van Lieshout's work: a self-contained wooden office structure that was part of a group show at Jack Tilton Gallery in 1993, or, as of 1995, his solid-color, cleverly designed busing stations and trolleys in MOMA's cafeteria, dispensing dirty dishes and cutlery to the kitchen. One of his latest works, a fiberglass mobile home parked in front of the Tilton Gallery (and the largest work in his recently opened one-person show there), elicits a typically prosaic response. "Today, two construction guys came by and said, 'Wow, this is great. Did you make it yourself?' " says Van Lieshout. Then they asked where the toilet was.

In fact, they could have had their pick of toilets in the indoor component of the show, as well as sinks, bathtubs—even sensory-deprivation chambers. Installed in a gallery, the works pass for art, but would they fool the construction guys? Van Lieshout claims indifference as to whether his works are perceived as art or the functional objects they are. His aim is to cultivate as broad a working field as possible. "I do work for art galleries and I do normal construction work," says the 32-year-old Rotterdam artist-designer. (And why not? The so-called construction consists of commissions from the likes of Dutch architect Rem Koolhaas, who asked Van Lieshout to design skylights for a private residence and the bars, bathrooms, reception desks, and stairs for the interior of Lille Grand Palais, a convention center in Lille, France.) Though Van Lieshout knows more about engineering than most of the current group of artists whose work draws on the domestic environment, the impulse is similarly basic. "My work is inspired by my own surroundings," he says, handing over a photograph of his "bedroom" in Rotterdam, a room-size wooden box with a mattress on its floor. "I try to find solutions that I'd use myself."

EDITH NEWHALL



Photograph by Steven Freeman.

Peace: The Photographs of David and Peter Turnley"; 6/7–9/8. . . "Emerging Photographers #2: Award-Winning Work by New York City Students"; 6/10–9/8.

Sebastiano Piras—Portraits of artists from his new book, *Artists Exposed*; through 7/14. Space Untitled, 133 Greene St. (245-2888).

Jocko Weyland—Black-and-white photographs of generic urban sites that suggest a fundamental loss of identity in the world; through 6/29. Martz, 580 Broadway (334-3348).

Museums

American Craft Museum—"Klaus Moje Glass." Fifty mosaic glass works created between 1977 and 1994; through 6/9. . . . "The Art of Peter Voulkos." A survey of the artist's ceramic sculptures and related collages and monotypes produced since 1978; through 6/9. . . . "Form-Light-Glass: Contemporary Glass From the Czech Republic"; through 6/9. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Amber: Window to the Past." A history of amber in fossil specimens and decorative objects; through 9/2. . . . "Witness: Endangered Species of North America." Photographs of animals and plants in immediate danger of extinction; through 10/6. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks"; through 8/18. 725 Park Ave. (288-6400); Tues.–Sat. 11–6 (Thurs. 6-8 free), Sun. 12-5; $3; $1 seniors and students.

Bard Graduate Center for Studies in the Decorative Arts—"Josef Frank, Architect and Designer: An Alternative Vision of the Modern Home." Architectural drawings, models, drawings for applied arts, furniture, textiles, and other works by the Viennese designer and architect; through 7/21. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. until 8:30).

Bronx Museum of the Arts—"Bronx Spaces." Works by 23 Bronx-based artists; through 6/23. . . . "Amidst the Silence: Enrique Martinez Celaya and Alberto Rey"; through 6/23. . . . "Women of Hope: African Americans and Latinas Who Made a Difference"; through 6/23. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3, $2 students, $1 seniors.

Brooklyn Museum—"The Art of Thomas Wilmer Dewing: Beauty Reconfigured"; through 6/9. . . . "Converging Cultures: Art & Identity in Spanish America." Paintings, sculpture, costumes, textiles, domestic and religious objects, and manuscripts from the Spanish colonial viceroyalties of New Spain and Peru; through 7/14. . . . "Early Renaissance Paintings From the Brooklyn Museum." The museum's own collection of thirteenth- and fourteenth-century Italian panel paintings; through 8/31. . . . "Alison Saar: The Woods Within." A site-specific sculpture installation; through 9/8. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10-5; $4, $2 students, $1.50 seniors.

Dia Center for the Arts—"Hanne Darboven: Kulturgesschichte 1880–1983"; through 6/29. . . . "Jessica Stockholder: Your Skin in This Weather Bourne Eye-Threads & Swollen Perfume"; through 6/29. . . . "European Couples, and Others: Works by Dan Flavin"; through 6/23 . . . . "Komar and Melamid: The Most Wanted Painting on the Web"; through 6/29. . . . "Gerhard Richter: Atlas"; through 6/29. 548 W. 22nd St. (989-5912); Thurs.–Sun. 12–6; $3 suggested contribution.

El Museo del Barrio—"Image and Memory: Latin American Photography, 1880–1992"; through 6/13. . . . "Portrait: A Site-Specific Installation by Carla Preiss"; through 6/16. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"Soane: Connoisseur & Collector." A selection of architectural drawings from the collection of works housed in Sir John Soane's Museum in London; through 7/7. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Africa: The Art of a Continent." The first major survey of the artistic traditions of the entire African continent; 6/7–9/29. . . . "In/sight: African Photographers, 1940 to the Present"; through 9/22. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $8, $5 students and seniors.

Isamu Noguchi Garden Museum—More than 250 works by the sculptor (1904–1988), displayed in his former studio and garden. 32–37 Vernon Blvd., Long Island City (718-721-1932); Wed.–Fri. 10–5, Sat. and Sun. 11–6 (on Sat. and Sun., the museum operates a shuttle-bus service from Manhattan departing from 70th St. and Park Ave. beginning at 11:30 A.M. and making hourly trips on the half hour; round-trip fare is $5); $4, $2 seniors and children.

Jewish Museum—"Marc Chagall 1907–1917." An overview of the artist's early career, including paintings, gouaches, and drawings; through 8/4. . . . "Too Jewish? Challenging Traditional Identities"; through 7/14. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid *trompe-l'oeil* panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. . . . "Making Music: Two Centuries of Musical Instrument Making in New York"; through 7/28. . . . "Bare Witness: Clothing and Nudity"; through 8/18. . . . "Art of the Deccani Sultans"; through 8/25. . . . "Klee in Munich." One in a series of continuing installations from the Berggruen Klee Collection, which was a gift to the museum in 1984, this exhibit traces the artist's stylistic development during his most formative period; through 6/30. . . . "Enamels of Limoges"; through 6/16. . . . "Works Progress Administration Color Prints in the Metropolitan"; through 6/16. . . . "Studio Glass in the Metropolitan Museum of Art"; through 10/6. . . . "American Painting: 1930–1940, Selections From the Collection"; through 9/8. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum for African Art—"Memory: Luba Art and the Making of History." An exhibit of sculpture, memory boards, beaded objects, ornamented royal scepters, and other arts of the Luba of Zaire from the seventeenth to nineteenth centuries; through 9/8. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"An American Treasury: Quilts From the Museum of American Folk Art"; through 9/8. . . . "The Art of the Contemporary Doll"; through 9/8. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Picasso and Portraiture: Representation and Transformation." The first comprehensive survey of the artist's portrait work, beginning with the early studies from his years in Barcelona, then moving through his life via intimate portrayals of his family, lovers, and friends; through 9/17. . . . "From Bauhaus to Pop: Masterworks Given by Philip Johnson"; 6/6–9/3. . . . " Refining the Sports Car: Jaguar's E-Type"; through 8/20. . . . "Come Sunday: Photographs by Thomas Roma"; through 6/18. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish). Note: Admission to "Picasso and Portraiture" is by timed-entry tickets, available in the museum's lobby or by calling Ticketmaster at (212) 307-4545, for $12.50 (adults) , $9 (seniors and students), and $4 (children 6 to 15).

Museum of the City of New York—"Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12/97. . . . "Gaelic Gotham: A History of the Irish in New York"; through 10/27. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"171st Annual Exhibition"; through 9/1. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution—"Partial Recall: Photographs of Native North Americans"; through 6/21. . . ."Ancestral Memories: A Tribute to Native American Survival"; through 6/21. George Gustav Heye Center, One Bowling Green (825-6700), 10–5 daily; free.

New York Public Library—"The Hand of the Poet: Original Manuscripts by 100 Masters"; through 7/31. . . . "The Global Library http://www.nypl.org." An exhibit that examines the digital revolution within the context of a 5000-year history of communications; through 8/17. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Metropolitan Lives: The Ashcan Artists and Their New York, 1897–1917"; through 8/4. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

Pierpont Morgan Library—"Being William Morris: A Centenary Exhibition"; through 9/1. . . . "Through British Eyes: Images of Bermuda, 1815–1860." An exhibition of early-nineteenth-century drawings, watercolors, and prints of Bermuda that was organized by the Bermuda National Gallery and the Bermuda Government Archives; through 8/18. . . . "Pre-Raphaelite Drawings: The Art of the Book and Beyond"; through 9/1. . . . "Morris's Medieval Manuscripts"; through 9/1. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Queens Museum of Art—"Dennis Adams: Ederle." A site-specific installation based on the Gertrude Ederle Amphitheater, a 1939–40 World's fair ruin located in Flushing Meadows Corona Park; through 7/7. . . . "Larry Sultan: Pictures From Home." A series of 202 photographs that traces the entire adult lifetime of the photographer's parents; through 7/7. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"The Listening Sky: An Inaugural Exhibition of the Studio Museum in Harlem Sculpture Garden"; through 8/25. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Collection in Context—Paul Cadmus: The Sailor Trilogy." The artist's paintings of carousing sailors on shore leave in Riverside Park in the early thirties; through 9/1. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Jane Dickson: Paradise Alley." Paintings from the artist's "Times Square" series; through 6/28. Park Ave. at 42nd St. (878-2550); Mon.–Fri. 11–6 (Thurs. to 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 6/5 at 10: "American Indian Art." On view from 5/31. 6/7 at 10 and 2: "20th-Century Decorative Arts." On view from 6/1..

Christie's East—219 E. 67th St. (546-1000). 6/10 at 11 and 2: "20th-Century Decorative Arts." On view from 6/6. 6/11 at 10: "Antique & Fine Jewelry." On view from 6/7.

Doyle—175 E. 87th St. (427-2730). 6/5 at 10: "American Furniture & Decorative Arts." On view from 6/1.

Sotheby's—York Ave. at 72nd St. (606-7000). 6/5 at 10:15 and 2: "Books." On view from 5/31. 6/6 at 10:15 and 2: "Art Deco." On view from 6/1. 6/7 at 10:15 and 2: "Arcade Modern & Contemporary Paintings." On view from 6/2. 6/10 at 10:15 and 2: "Russian & Vertu." On view from 6/6. 6/11 at 10:15 and 2: "Jewelry." On view from 6/6.

Swann—104 E. 25th St. (254-4710). 6/6 at at 10:30: "Autographs." On view from 6/1.

theater

Castle Clinton...Rising in the East

Broadway

Previews and Openings

A Thousand Clowns—Well before sixties counterculture developed its full head of steam, playwright Herb Gardner was already providing Broadway with characters who marched to a different drummer. Robert Klein stars in this revival of his 1962 play about a refugee from the Manhattan rat race. $55. Tues.–Sat. at 8, Wed., Sat., Sun. at 2. *Roundabout, 1530 Broadway (869-8400).*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

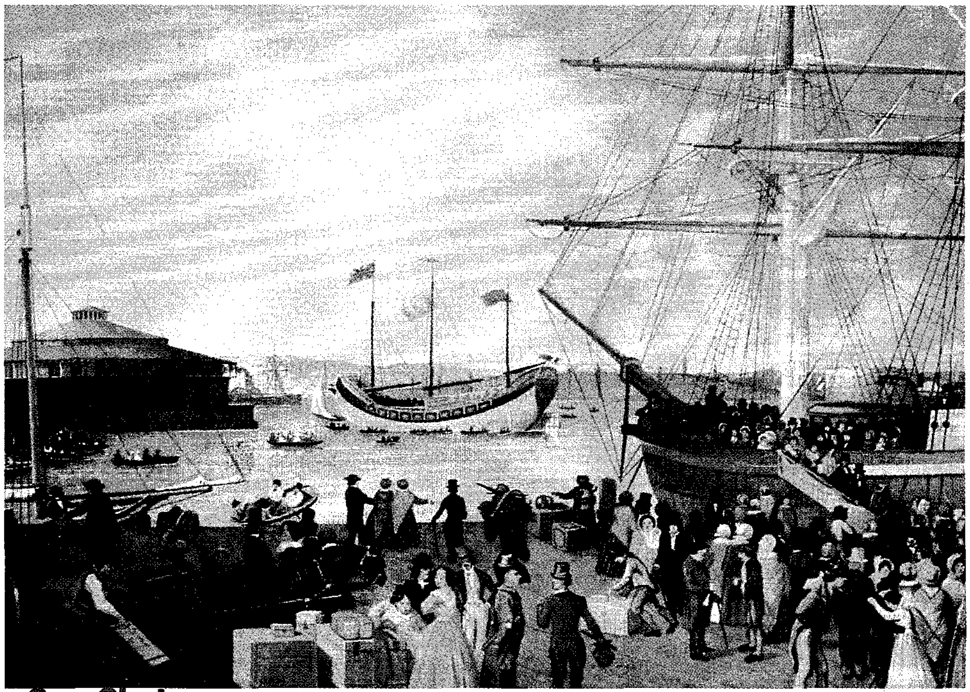
Big—A musical adaptation by John Weidman, Richard Maltby, Jr., and David Shire of the 1988 film that starred Tom Hanks as a twelve-year-old kid who makes a wish for an adult body and—surprise!—gets it. With Daniel Jenkins, Crista Moore, and Jon Cypher; directed by Mike Ockrent, with choreography by Susan Stroman. $42.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Shubert, 225 W. 44th St. (239-6200).*

Bring in 'Da Noise, Bring in 'Da Funk—Miss it at the Public a few months ago? George C. Wolfe and Savion Glover's meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. $20–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200).*

Buried Child—Playwright (as opposed to actor) Sam Shepard, a mainstay of avant-garde New York theater for more than 30 years, is currently making his Broadway debut with a revival of his best script, a grotesquely funny chronicle of an American family hiding a dark secret. $42.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Brooks Atkinson, 256 W. 47th St. (307-4100).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.



One Shot

Recharging the Battery

Manhattan theaters occasionally go dark for a longish period, and Battery Park's Castle Clinton is no exception; the former opera house's last legit engagement was P. T. Barnum's presentation of Swedish Nightingale Jenny Lind in 1850. It returns to active duty as a performance space this Wednesday at 6:30 with a free concert featuring the songs of Lorenz Hart and Oscar Hammerstein II.

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

A Delicate Balance—The writer who infused continental absurdism with a distinctively American accent ends his far-too-long absence from Broadway with this Lincoln Center Theater revival of his 1966 Pulitzer Prize-winning drama about a family torn between love, fear, and madness. $35–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Plymouth, 236 W. 45th St. (239-6200).*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. *St. James Theatre, 246 W. 44th St. (239-6200).*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Joe Barbara (*Another World*) as bad boy Danny Zuko, disco diva Jody Watley as Rizzo, and Chubby Checker (no identification necessary) as Teen Angel. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, aggressive young striver J. Pierrepont Finch rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about ragging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. Starring Matthew Broderick, now opposite his real-life girlfriend Sarah Jessica Parker as the girls-just-wanna-get-married secretary Rosemary. $25–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100). 2 hrs. 40 mins.*

An Ideal Husband—His contemporary George Bernard Shaw excoriated the hypocrisies of Victorian England with bitingly logical wit, but the similarly minded Oscar Wilde occasionally found emotional empathy a more apt tool. Sir Peter Hall's acclaimed West End revival of this 1895 play, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, arrives on Broadway from London's Haymarket. $30–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Ethel Barrymore, 243 W. 47th St. (239-6200).*

The King and I—The Rodgers-and-Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning 6/10: Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.–Sat. at 8, Sun. at 3. *Booth, 222 W. 45th St. (239-6200).*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Zoe Caldwell as the great *monstre sacrée* herself. $32.50–$50. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—A reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

Moon Over Buffalo—In Ken (*Lend Me a Tenor*) Ludwig's new farce, Carol Burnett and Phillip Bosco play a husband-and-wife team of theatrical hams in no danger of being mistaken for Alfred Lunt and Lynn Fontanne. $40–$60. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (239-6200). 1 hr. 50 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67. 50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100).*

Seven Guitars—August Wilson's flashback-laden story of a blues guitarist's premature death is the latest installment in his ongoing exploration of the black experience in America. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr, 219 W. 48th St. (239-6200).*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) $30–$75. Opened: 10/2/94. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $60–$70. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

State Fair—A new (and first-time-ever) stage adaptation of Richard Rodgers and Oscar Hammerstein II's 1945 musical film about corn-fed Midwesterners at the Iowa state fair. $60–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Music Box, 239 W. 45th St. (239-6200).*

Sunset Boulevard—"Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indian and a cathedral gargoyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. With her trueness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest." (Simon; 8/7/95.) (Karen Mason will be filling in for Ms. Buckley from 6/3 to 6/15.) $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Tartuffe: Born Again—An updating of Molière's classic farce about religious hypocrisy that transports the title character and his patsy Orgon from seventeenth-century France to Baton Rouge, Louisiana. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle in the Square, 1633 Broadway (239-6200).*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Off Broadway

Previews and Openings

Grace and Glorie—Tom Ziegler's Broadway-debut play is the story of a tough-minded mountain woman (Estelle Parsons) and the Manhatan careerist (Mary-Joan Negro) determined to save her, willing or otherwise, from the ravages of real estate development and its attendant sadnesses. Directed by Ted Story. $35–$45. Tues.–Sat. at 7:30, Wed., Sat. and Sun. at 2:30; special matinee 6/20 at 2:30. Beginning previews 6/11 for a 6/23 opening. *Laura Pels Theatre at the Roundabout, Broadway at 45th St. (719-9393).*

A Park in Our House—On a visit to Castro's Cuba in the seventies, a Russian exchange visitor (James Colby) unlocks the blocked sensuality of a mute girl (Vanessa Aspillaga) in Nilo Cruz's new play. Opening 6/6. *New*

Previews
Out of the Ashes

Yutaka Okada, one of Japan's foremost playwrights and directors, arrives in town this week with Tokyo Can Can, his musical drama about a Japanese family rebuilding its life after World War II with the help of American troops. Beginning previews Tuesday at the Theater at St. Clement's (423 West 46th Street, 307-4100) for a June 12 opening.

Photograph by Gerry Goodstein.

York Theatre Workshop, 79 East 4th Street (460-5475).

The Shawl—Cynthia Ozick's playwriting debut, based on her novella about a Holocaust survivor and the dead daughter whose memory haunts her days and nights. $36. Tues.–Sat. at 8, Wed. and Sun. at 2, Sun. at 7. Beginning previews 6/11 for a 6/20 opening; through 6/30. *Playhouse 91, 316 E. 91st St. (831-2000).*

Tokyo Can Can—$20. Mon.–Sat. at 8, Sat. at 3. Curently in previews for a 6/12 opening. *Theater at St. Clement's, 423 W. 46th St. (307-4100).*

Now Playing

Ancient History—Playwright David Ives (*All in the Timing, Don Juan in Chicago*), sex farceur to the overeducated, applies his dizzyingly inventive verbal wit to the woes of a baggage-laden married couple. $33 Tues.–Thurs., $35 Fri.–Sun. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 6/9. *Primary Stages, 354 W. 45th St. (333-4052).*

Antigone in New York—A homeless Latina and two eccentric Eastern European émigrés struggle to maintain their dignity on the mean streets of New York in Polish playwright Janusz Glowacki's award-winning drama. $25. Tues.–Sat. at 8, Sun. at 3 and 7:30. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

Arts & Leisure—The degree to which political campaigns and wars in the Persian Gulf, once the province of sober documentary history, are now evaluated by television watchers largely in terms of their entertainment value, is the subject of Steve Tesich's new drama. $35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. Through 6/9. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

The Boys in the Band—So what if it has a cast of characters—The Brave One, The Scared One, The Troubled One, etc.—seemingly lifted from a forties bomber movie? One excuses such roughnesses in the case of genuine thematic innovation, and Mart Crowley's groundbreaking 1968 script—the one that introduced gay culture, anxieties, and mating rites to mainstream theatrical audiences—is one of the few plays of the last thirty years unquestionably entitled to that distinction. $35. Mon.–Fri. at 8, Sat. at 6 and 10. *WPA Theatre, 519 W. 23rd St. (206-0523).*

The Bundle—Edward Bond's examination of the moral dilemma(s) faced by two men in deciding whether to rescue an abandoned child. $22.50 Fri. and Sat., $15 Wed. and Thurs., by donation on Tues. *Theatre for the New City, 155 First Ave. (633-1292).*

By the Sea, By the Sea, By the Beautiful Sea—Three one-act plays by Terrence McNally, Joe Pintauro, and Lanford Wilson. $30. Tues.–Sun. at 7:30, Sat. and Sun. at 3. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Call Me Sarah Bernhardt—Impresario of Ridiculousness Everett Quinton stars as turn-of-the-century stage diva "Mimi London" in his latest defense of the proposition that theatrical success depends less on talent than (a) heartfelt sincerity and (b) *really heavy* eye shadow. $27.50. Tues.–Fri. at 8, Sat. and Sun. at 7, Sat. at 10. *Chelsea Playhouse, 519 W. 23rd St. (206-0523).*

The Cocoanuts—The American Jewish Theater, having dusted off Irving Berlin and George S. Kaufman's knockabout stage farce about the Florida land boom—the basis for the movie that introduced the Marx Brothers to Hollywood—is currently giving it its first professional New York revival in 61 years. $35. Tues.–Sat. at 8, Wed. and Sun. at 2, Sun. at 7. Through 6/23. *American Jewish Theatre, 307 W. 26th St. (633-9797).*

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfitt and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. $29.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

Curtains—The New Group, which has emerged within the past year as one of the city's most promising Off-Broadway companies, continues its program of bringing smaller, quality British plays to New York with this production of Stephen Bill's award-winning drama about euthanasia and the moral issues thereof. $45. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *John Houseman, 450 W. 42nd St. (239-6200).*

Dark Rapture—Eric Overmyer (*On the Verge, or The Geography of Yearning*) has gone into the languorously shabby shadows of full *noir* mode for his latest work, a Raymond Chandleresque mystery that tracks a screenwriter pursuing money and his missing wife through varied bars, greenhouses, and used-car lots as a gang of distinctly threatening thugs pursues *him*. With Marisa Tomei (*My Cousin Vinny*) and Scott Glenn; directed by Scott Ellis. $37.50–$42.50. Tues., Thurs.–Sat. at 8, Wed. at 7, Sat. at 2, Sun. at 3 and 7:30. *Second Stage, 2162 Broadway (873-6103).*

A Fair Country—Jon Robin Baitz (*The Substance of Fire, Three Hotels*) examines in his latest scripthe private and public agonies of a family of American diplomats assigned to a nowhere posting in South Africa, including a man whose status as husband and father is corroded by a series of vicious, petty compromises as his Cassandra-like wife quietly (and sometimes not so quietly) goes mad. $37.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/30. *Mitzi E. Newhouse Theater at Lincoln Center, 150 W. 65th St. (239-6200).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

The Food Chain—The playwright Nicky Silver's latest black farce concerns the import of obesity upon sex (straight, gay, and varied) and its attendant emotions. And a Jewish mother is thrown in—just, no doubt, to make sure the whole thing remains a comedy. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 3, Wed.–Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

Marathon '96—Ensemble Studio Theatre's annual festival of three separate series of new one-act plays, this year featuring work by such distinguished names as David Ives, Howard Korder, Arthur Miller, and Joyce Carol Oates. Single tickets $15; pass to all three series, $40. Wed.–Mon. at 7:30, Sun. at 3. Through 6/16. *Ensemble Studio Theatre, 549 W. 52nd St. (247-3405).*

Mrs. Klein—The latest project of that fine actress and New York stage veteran Uta Hagen is Nicholas Wright's new play about the 1934 death of the son of Freud disciple and psychotherapist Melanie Klein. $40-$45. Tues.–Sat. at 8, Wed at 2:30, Sat. and Sun. at 3. Through 6/30. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

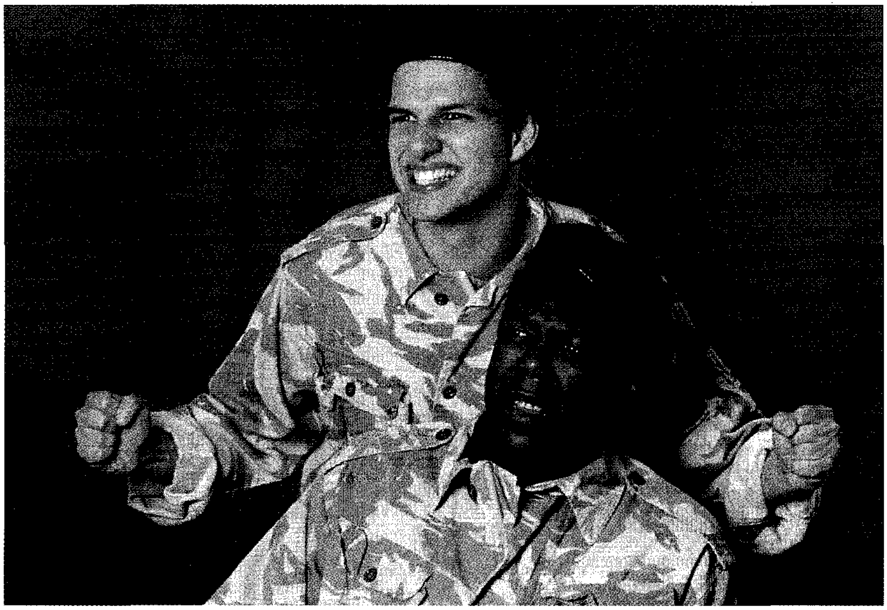
Papa—In stripping American prose to its hard essentials, Ernest Hemingway fell prey to a self-created myth that ultimately claimed his life. Len Cariou stars as the writer in John deGroot's one-man play. $40. Tues.–Sat. at 87, Wed. and Sat. at 2, Sun. at 3. Through 6/30. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Radio Mambo—The Latino comedy troupe Culture Clash in a series of vignettes about the heady ur-

Onstage
Tank Boys

Five years after the Gulf War made Americans vividly aware of how technology can estrange the modern soldier from on-the-ground combat conditions, the multimedia music-theater piece Party Time offers the story of two G.I.'s who confront the combat raging yards away from them—as well as their own unspoken thoughts and fears—solely through the video-audio monitors of a tank. At P.S. 122 through June 16.



Photograph by Suzanne Opton.

ban mix—Haitians, farmworkers, Hurricane Andrew survivors—on tap in the city of Miami. $20. Wed.–Sun. at 8, Sat. and Sun. at 3. Through 6/23. *Intar, 420 West 42nd Street (279-4200).*

Requiem for a Heavyweight—Rod Serling's classic fifties heartbreaker about a third-rate palooka looking for a comeback in both the ring and his life. $20. Tues.–Fri. at 8, Sat. at 9, Sun. at 3. *Kraine Theatre, 85 E. 4th St. (343-0123).*

Schoolhouse Rock Live!—A musical adaptation of the award-winning ABC–TV children's series. $20–$25. Wed.–Sat. at 8, Sat. and Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Sunset Salome—This new musical checks in on *Sunset Boulevard*'s Norma Desmond—as she stages a private version of *Salome* with her fellow inmates at a California hospital for the criminally insane. $20. Fri. and Sat. at 7, Sun. at 3:30. *HERE Performance Space, 145 Sixth Ave. (647-0202).*

Take It Easy—A new musical that pays affectionate *hommage* to Hollywood's version of forties wartime romance. $27.50. Wed.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 7/31. *Judith Anderson Theatre, 422 W. 42nd St. (307-4100).*

Three In the Back, Two In the Head—Inspired by the real-life murder of a Canadian scientist, Jason Sherman's new drama investigates hall-of-mirrors intrigue and casual treachery in the story of a son searching the CIA for his father's assassins. $25. Mon.–Sat. at 8, Sat. at 3. *MCC Theater, 120 W. 28th St. (727-7765).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

The Tragic and Horrible Life of the Singing Nun—A distinctly unsentimental approach to the real-life story of the Belgian *soeur* who captivated American audiences in the sixties as one of Ed Sullivan's favorite guests, only—good heavens—to commit suicide with her lesbian lover twenty years later. $20/TDF. Wed.–Fri. at 8, Sat. and Sun. at 7, Sat. at 10. *Grove Street Playhouse, 39 Grove St. (279-4200).*

Valley Song—Athol Fugard's newest play about South Africa is a response to what he calls "the great changes that have swept into our lives"—a parable about a young black girl (Lisa Gay Hamilton) longing to leave her native village for a taste of the new liberties, and an old man (Marius Weyers, taking over the role played by Mr. Fugard in the play's Manhattan Theatre Club production earlier this year) who must move beyond a lifetime of painful experience to let her go. $45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. Through 6/30. *Manhattan Theatre Club Stage I, 131 W. 55th St. (581-1212).*

Venus—A new script by Suzan-Lori Parks (*The America Play*) about the trials of the nineteenth-century African woman plucked from her home to be exhibited, and degraded, throughout Europe as the "Venus Hottentot." $30. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. *Martinson Hall at the Public, 425 Lafayette St. (260-2400).*

Virgins & Other Myths—Colin Martin's solo performance about a personal journey through stages of sexual innocence, New York hustling, and (whew) inner peace. $35. Tues.-Fri. at 8, Sat. at 6 and 10, Sun. at 7. *Atlantic Theater, 336 W. 20th St (239-6200).*

We'll Meet Again—Vicki Stuart's one-woman dramatic reminiscence about growing up in England during World War II among a group of music-hall performers offers memories of a blitz-torn childhood plentifully interspersed with classic songs of the period. $35–$50. Wed.–Sat. at 8, Wed., Sat., Sun. at 2:30; no performance 5/30. Through 6/30. *Saint Peter's Church (54th Street and Lexington Avenue; 935-5820).*

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Solutions to last week's puzzles

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Betty Buckley

AN EVENING AT CARNEGIE HALL

MONDAY JUNE 10

WITH THE AMERICAN THEATRE ORCHESTRA
TO BENEFIT BROADWAY CARES/EQUITY FIGHTS AIDS
MUSICAL DIRECTION BY PAUL GEMIGNANI
FOR TICKET INFORMATION CALL 212 840 0770

nightlife

Comedy Fest...Cocteau Twins...Kansas

Concerts

Toyota Comedy Festival—The festival runs 6/7–6/18, presenting the likes of Don Rickles, Tiny Tim, Bill Maher, Denis Leary, and others at a variety of venues, comedy-oriented and otherwise. For more information, call 800-79-TOYOTA. Festival events are hereafter designated with an asterisk (*).

Joy Behar/Alan King*—6/12 at 8 P.M. *92nd Street Y., 1396 Lexington, at 92nd St. 996-1100. $18.*

"Comedy in Bryant Park"*—6/7: Susie Essman, the Bert Fershners, and others at noon. 6/10–6/14: "HBO and Comedy Central Present" at noon. *Bryant Park, 42nd St. bet. Fifth and Sixth Aves.*

"Friar's Frolics: A Salute to Joey Adams"*—Featuring Henny Youngman, Joy Behar, Susie Essman, and others. 6/10 at 8 P.M. *Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Lexington. (772-4448). $50.*

Judy Gold/Brian McFadden*—6/7 at 12:30 P.M. *South Street Seaport.*

Eric Kornfeld/Jeff Ross*—6/8 at 3 P.M. *South Street Seaport.*

"A Tribute to the Three Stooges"*—Starring Robert Klein. 6/9 at 8 P.M. *Town Hall, 123 W. 43rd St. 840-2824. $25.*

Bill Maher*—6/15 at 8 P.M. *Town Hall. $30.*

"100 Years of Comedy: A Salute to George Burns"*— 6/12 at 8 P.M. *Carnegie Hall, 154 W. 57th St. (247-7800). $20–$50.*

Don Rickles/Rita Rudner*—Hosted by Alan King. 6/12 at 8 P.M. *Carnegie Hall, Seventh Ave. at 57th St. (247-7800). $20–$50.*

African Troubadours—Foday Musa Suso, Hassan Hakmoun, Yaya Diallo, and James Makubuya. 6/7 at 8 P.M. *Town Hall, 123 W. 43rd St. (997-1003). $15–$25.*

Cocteau Twins—After fourteen years at it, the Cocteau Twins are grandparents of that British import "dream pop"—a movement founded on the 4AD label that includes any band for which the word *ethereal* might figure in a review—and would be well-advised not to tamper with a good thing. Their latest, *Milk and Kisses,* though full of shimmers, glissandi, and pop hooks, isn't quite the revelation of their mid-eighties work, and Fraser lapses too often into indecipherability, revealing a loopy, vaguely New Age–ish philosopher. Such fluff is best kept sonic. 6/12 at 8 P.M. *Roxy, 515 W. 18th St. (307-7171). $20.*

Dave Matthews Band—The most artful and musicianly of the frat-rockers currently populating MTV, Dave Matthews's combo also comes closest to offering nineties pop a new language: folk textures, supple improvising, and bouncy lite-funk workouts. If Matthews's lyrics aren't exactly earth-shattering, at least they don't demand center stage, blending instead with the saxophone, violin, acoustic, and electric guitars wreathing the solid grooves that bring droves of tie-dyed youngsters out in force. Witness a signature visual phenomenon: a sea of backward baseball hats, bobbing together in rhythm. 6/9 at 8 P.M. *Jones Beach, Wantagh. (307-7171). $30.50.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

"GospelFest '96"—A showcase of the tri-state area's best amateur gospel group, headlined by Shirley Caeser. 6/15 at 7:30 P.M. *Theater at Madison Square Garden, Seventh Avenue at 33rd St. (307-7171). $18.50–$33.*

Diana Ross—6/6–6/7 at 8 P.M. *Forest Hills Stadium 269-32T Grabd Central Parkway, Forest Hills. (307-7171). $20–$100.*

Bob Seger and the Silver Bullet Band—6/8 at 8 P.M. *Jones Beach (307-7171). $35.*

The Specials—The godfathers of the "two-tone" movement crank out such classics as "Message to You, Rudy," and "Gangsters"—along with the Jimmy Cliff, Clash, and Monkees covers on their their new *Today's Specials*—for those who haven't had a good skank since 1980. With NYC ska fixture the Toasters. 6/13 at 7:30 P.M. *Roseland, 254 W. 54th St. (307-7171) $18.*

Styx/Kansas—Album-oriented rock escapes Jones Beach for Manhattan with these two giants of late-seventies 8-tracks. Bring lighters to raise during "Dust in the Wind." 6/5 at 7:30 P.M. *Beacon Theater, 2124 Broadway, at 74th St. (307-7171) $35–$50.*

Tower of Power—6/4 at 8 P.M. *Supper Club, 240 W. 47th St. (307-7171). $25.*

Barry White—6/14 at 8 P.M. *Jones Beach, Wantagh. (307-7171). $35.*

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 6/4: Steeleye Span. 6/5: Bo Diddley. 6/15: "In Their Own Words" presents Mark Eitzel, Gordon Gano, Graham Parker, and Jill Sobule. *15 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. 6/5: Kelly Deal, the more troubled half of the sister-act that is the Breeders, returns to the stage with the Kelly Deal 6000. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house. 6/4: Klezmer attack squad the Klezmatics share a stage with Lost Tribe, an instrumental combo whose artful and gimmickless combination of hip-hop and jazz doesn't seem to

Talent,

Me'Shell Ma Belle

The supercool bass-playing, soul-singing, straight-rapping Me'Shell Ndegéocello makes her long-awaited return to the stage June 4 at Mercury Lounge.

Photograph by Guzman.

sacrifice imagination or edge to either side. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—6/5: Aimee Mann. 6/6: RuPaul's Party Machine. As befits the town Lou Reed built, New York's most obviously Velvet Underground–influenced band is also its best. Luna, led by the world-weary singer Dean Wareham, focuses on the soft, ghostly side of the Velvets, the Velvets that gave us such tender works as "I'll Be Your Mirror" and "Femme Fatale." They tap it faithfully and expertly, playing here on 6/7 with the similarly beloved local outfit, Papas Fritas. *17 Irving Pl. (777-6800).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for Ladies Night. 6/6: "Modern Delta Blues Masters," featuring R. L. Burnside, Paul "Wine" Jones, and Corey Harris. *1558 Third Ave. (369-BLUE).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 6/9: Kelly Deal 6000. 6/10: Japan's smash-hit superstars the Cardigans. 6/12: Jonathan Fire-eater. *1039 Washington St., Hoboken (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more *au courant* time slots of MTV. 6/4: Me'shell Ndege'Ocello. 6/5: Joan Jett and the Blackhearts. 6/6 and 6/8: Alejandro Escovedo. 6/11–6/12: Syd Straw. *217 E. Houston St. (260-4700).*

Tramps—One of the city's better venues for great roots music and happening indie rock, eschewing high concept for straightforward presentation. 6/4: Alvin Lee and Eric Burdon. 6/5: Bela Fleck and the Flecktones. 6/7: The Meters. 6/8: Marry Me Jane. 6/13: Gravity Kills. 6/14–6/15: Jerry Lee Lewis—"the Killer," as they say—celebrates 40 years of shakin'. *51 W. 21st St. (727-7788).*

Westbeth Theatre—A nicely appointed, vaguely yuppified performance venue. This week the site of shows relocated from Tramps. 6/5: Surf-rock legend Dick Dale. Show at 8:30 P.M. *151 Bank St. (544-1666).*

Jazz

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and charges accordingly. 6/4–6/9: Diane Schuur. 6/10: Michael Marcus Quartet. 6/11–6/16: Larry Coryell Quartet; Mark Whitfield Quartet. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

The Five Spot—Highly rated food and the airy, drop-dead splendor of the old Hotel Wolcott's ballroom. 6/7–7/8: Tubaist Howard Johnson. 6/14–6/15: Rachel Z. *7 W. 31st St. (631-0100).*

Iridium Room—Monday nights, guitar legend Les Paul holds forth at this artfully wacky restaurant across from Lincoln Center. 6/4–6/9: Charles Lloyd Quintet with Michel Petrucciani. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday it's the music of the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 6/4–6/9: Trombonist Steve Turré leads a sextet. 6/11–6/16: Blue Note All-Stars featuring Javon Jackson, Greg Osby, Tim Hagins, Kavin Hayes, Essiet Essiet, and Bill Stewart. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. Through 6/9: Illinois Jacquet Big Band. 6/11–6/23: Lainie Kazan. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Mondays, the Vanguard Jazz Orchestra swings on. 6/4–6/9: Trumpeter Roy Hargrove leads a quintet. 6/11–6/16: The mighty young saxophone terror James Carter leads his quartet. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—A phenomenal saxophonist, Jerry Bergonzi has managed to avoid greater acclaim by remaining in his Boston hometown and maintaining his services as jazz guru to both the teachers and students of Berklee College of Music, New England Conservatory and elsewhere. His explosive and insightful reconsiderations of mid-period Coltrane put him in a class of undersungs that also includes Joe Lovano, and his hard-blowing ferocity makes him a thrilling performer in any context. He plays 6/5–6/8. Every Monday, Gil Evans protégé Maria Schneider leads her excellent seventeen-piece orchestra. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. *125 Macdougal St. (673-5576).*

Zinno's—A pretty Italian restaurant with a tiny piano on its awning, Zinno's is more dining spot than jazz club, though its musical guests are often pleasant surprises. 6/10–6/15: The delightful, Django Reinhardt-inflected guitarist Bucky Pizzarelli heads up a trio. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights at 9:30. 6/7–6/8: Red Johnny & The Round Guy; Tony Woods; Keith Robinson; Jim Norton.★ 6/10: "The Best of the HBO Def Jam."★ 6/11–6/16: Dave Chapelle; Kevin Brennan; Greer Barnes.★ *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show. 6/4: New York Comedy Nights. 6/6–6/9: Emo Phillips; Paul Mooney.★ 6/11: Chris Fonseca, Art Metrano, Anita Hollander, and others.★ 6/12–6/13: John Henton. 6/14–6/16★: Colin Quinn, Jim Breuer, and Darrell Hammond.★ *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Catch a Rising Star—Recently reborn, this variety showplace smells of big money and already risen stars. 6/7: Tiny Tim; Judy Tenuta.★ 6/10: Baby Jane Dexter.★ 6/11: The Upright Citizens Brigade.★ 6/12: Dave Attell; Todd Barry; D. C. Benny; and others.★ 6/13: "Babes of Comedy."★ 6/14: Joy Behar.★ 6/15: Janeane Garofalo.★ Shows Tues.–Thurs. at 8:30 P.M.; Fri. and Sat. at 8:30 and 11 P.M. *253 W. 28th St. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 6/7–6/8: Ray Romano; Greer Barnes; Todd Barry; Jim David; Billy Jaye; Gregg Fitzsimmons; Dave Attell.★ 6/9–6/13: Sam Greenfield; Dave Attell; Greer Barnes; Todd Barry; Greg Rogell; others.★ 6/14–6/15: "Top of the Cellar," featuring Larry Amoros, Gary Valentine, Wanda Sykes Hall, Ray Romano, and others.★ Shows Sun.–Thurs., 9–2. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. 6/11: "The '70s,"★ featuring Scott Blakeman, Chance Langton, and others. 6/12: "The '80s,"★ featuring Colin Quinn, Chris Rock, Susie Essman, and others. 6/13: "The '90s,"★ featuring Jim Breuer, Darrell Hammond, Ian Bagg, and others. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Through 6/9: Lenny Varnedoe; Quentin Higgs; Ben Creed; Tom Anzalone; John Rizzo; Nancy Redman. 6/10–6/16: Brian McFadden; Gregory Carey; Tom Anzalone; Quentin Higgs; Ben Creed; Nacy Redman. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3,300 square feet, palatial new comedy spot in the Flatiron district. 6/7–6/8: "Best Of Gotham."★ 6/9: "Sa-

Talent

The Truth About Comics & Gags

Though most recently seen training dogs to roller-skate and Uma Thurman to be witty, Janeane Garofalo is actually more conversant with that most volatile of creatures, "the room." As a veteran stand-up comedian and *Saturday Night Live* escapee, the star of *The Truth About Cats & Dogs* knows well the sorts of people who tend to appreciate adventurous, creative, or, you know, *funny* live comedy. Here, in the week of the big-budgeted Toyota Comedy Festival (June 7–16 at various venues), Garofalo (June 15, Catch a Rising Star) offers a brief sketch of the ideal audience. "I look for people who know they're not watching a television and can't just *talk.* People that actually read every once in a while. Maybe somebody who's dying to see *Welcome to the Dollhouse* this weekend instead of *Mission: Impossible.*" Whom she does *not* look for is a bit easier to pin down. "Not the person who says things like 'I'm a happy camper,' or laughs at 'I'll be baaahck' or phrases like 'from hell,' 'on acid,' or 'with an attitude.' Things that guys who get drunk and put their ties around their heads might say." Such happy-hour humor is, of course, what tends to place "comedy" a few notches above "karaoke" in the esteem of many post–Joey Adams sophisticates, particularly those of the generation in which Garofalo—Greenwich Village resident and Liz Phair fan—located herself in the movie *Reality Bites.* Yes, she says, many current practitioners of the comedic arts are "unbearably lame." But even among a host of Gallaghers, Carrot-tops, and morning D.J.'s who think they're Letterman, Garofalo has her own pet peeve: "The songs—song parodies. You know, 'guy with a guitar'? I hate that." CHRIS NORRIS

Photograph by Andrew Eccles/Outline.

cred Comedy,"★ with Judy Gold, Eric Kornfeld, Linda Smith, and others. 6/10: "Young Guns,"★ featuring Chris Arcudi, Vanessa Brown, Pete Correale, Mike Estime, and others. 6/11: "The Red Zone: Sports Comedy,"★ featuring Greer Barnes, Rich Francese, Sam Greenfeld, and others. 6/12: "Us vs. Them: Relationship Comedy,"★ featuring Tom Agna, Janette Barber, Todd Barry, and others. 6/13: "Off The Cuff: Stream of Consciousness Comedy,"★ featuring Tom Agna, Todd Barry, Susie Essman, and others. Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. at 9 and 11:30 P.M.; Sat. at 8 and 10 P.M. and 12:30 A.M. Cover is $12 plus two-drink minimum Fri.-Sat., $8 on weeknights. *34 W. 22nd St. (367-9000).*

Knitting Factory—6/11: Reno; Dave Attell; Funny Gay Males; and Susie Essman.★ 6/12: Penny Arcade; Marga Gomez; That Gail.★ 6/13–6/14: Firesign Theater.★ 6/11–6/14: John Lurie's "Fishing With John." *74 Leonard, bet. Broadway and Church. (219-3055).*

Luna Lounge—Mondays, it's "The Show Formerly Known As Rebar," where hip, alternative-minded comedians from MTV's *The State* and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St., at Houston. (260-2323).*

New York Comedy Club—6/11: "All-Star Stand Up."★ 6/13: "Sitcom Stars,"★ featuring Ron "Horshack" Palillo and Mark "Skippy" Price. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. *241 E. 24th St. (696-5233).*

Les Poulets—6/9: "Comedy Sabor,"★ featuring Angelo Lozada, Maija, Arnold Aceveo, Eric Nieves, and others. Show at 6:30 P.M. *16 W. 22nd St. (229-2000).*

P.S. 122—6/7–6/8: "Crash Test Comedy," featuring Idris Mignot, James Godwin, and others. Show at 8 P.M. *150 First Ave. 477-5829.*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. 6/5–6/8: Eric Kornfeld; Dave Attel; Ray Romano; Billy Jaye.★ 6/9: Latex Bagels; Scared Scriptless; Urban Renewal.★ 6/10: "The Girlie Show,"★ featuring Caroline Rhea, Judy Gold, and others. 6/11: Joe Franklin's Follies. ★6/12: "Ten Minutes For Ten Years,"★ featuring Denis Leary, Maria Falzone, Dave Attell, Ray Romano, Susie Essman, and Joy Behar. 6/14: "Comedy in Colors."★ 6/14–6/15: "Stand Up & Be Counted,"★ featuring Tommy Koenig, Dave Attell, Greg Carey, and others. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Graceful, unaffected, and deeply felt, Susanne McCorkle's pop singing transcends era and trend—rather like Cole Porter, in fact, whose work she sings at the Oak Room through 6/29. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder and bolder) are the keynote of this Village landmark. No music charge. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Through 8/10: Barbara Carroll. Tuesdays through Saturdays from 9:30 to 1:30. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—Through 6/29: Bobby Short. Tues-Sat. at 8:45 and 10:45. $45 cover, no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

F. illi Ponte—Pianist-singer David Raleigh rocking the room at the newly renamed BeCa (Below Canal) Bar with his group, the Little Big Band. Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses St. (226-4621).*

Michael's Pub—Woody Allen has now moved across town to the Parker Meridien Hotel, trading saloon ambience for a Parisian Rive Gauche salon in the thirties. Allen's New Orleans Funeral & Ragtime Orchestra should be quite at home. They play, as always, Mon. at 8:45 and 11. $35 minimum. *Bar Montparnasse, Parker Meridien Hotel, 118 W. 57th St. (758-2272).*

Rainbow and Stars—Mary Cleere Haran, whose appearance here last spring with a show celebrating the centenary of Lorenz Hart's birth provided one of the cabaret season's high points, is back for a return engagement. This time, she's focusing on Jerome Kern and his collaboration with lyricist Dorothy Fields—the only wordsmith with whom Kern felt safe enough to venture into the rhythms of swing—in a show titled "A Fine Romance." $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—The Joe Traina Quintet is in the second year of its wildly successful Friday-evening engagement in the Club Room here, playing jazz and show tunes with various guest vocalists at 10:30. This week, Pete McGuinness sings the songs of George Gershwin. No cover, no minimum. *234 W. 44th Street (221-8444).*

Bars

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tuesday night. *29 Bedford St., at Downing St. (627-1580).*

Beauty Bar—Another concept bar from the people who bought you No Tell Motel and Babyland. "Beauty parlor"—which the space was quite recently—is the theme and trendy are the clientele, most preferring pierces and home dye jobs to the store-bought variety. (Don't ask for red wine, it's a henna.) *231 E. 14th St. (539-1389).*

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls; expect O.J. jokes and college fight songs. *889 First Ave., nr. 50th St. (980-9314).*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. *235 Eldridge St., at Houston St.*

Bowery Bar—Eric Goode's controversial wall boxes out the neighborhood and contains the giddy hipsters within a very cool lounge inspired by a fifties-era Miami Holiday Inn. *358 Bowery, at 4th St. (475-2220).*

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. *145 E. Houston St. (477-5005).*

Happenings

You Go, Boy

Thursday nights, Factoria 21 (SFB, 12 West 21st Street) proves that gay men, long known to be a stylish breed, can also be fly. Blasting Latin house, salsa, and South Beach–style decadence, the Chelsea hot spot also attracts droves of hip-hop-happy "banjee boys"—slang, says Factoria D.J. Nelson, for "guys who dress just like straight b-boys—baseball cap, Hilfiger jacket, baggy pants—but aren't." Also, unlike other gay clubs, this party promises to stay packed throughout the summer: These regulars are too young to afford Fire Island shares. JAMES PATRICK HERMAN

Photograph by Andrew Goldberg.

restaurants

Meet at Mezze...House of Joe...Edible Shells

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Amici Miei—Terribly hip Italian fare in the center of SoHo. The wood-burning pizza oven and prototypical downtown crowd make this place glow. Try chef Abdul Sebti's seared-tuna salad, pappardelle al funghi, and Kentucky-bourbon steak in a peppercorn sauce. *475 W. Broadway, at Houston St. (533-1933). (M) AE, DS, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bar 89—This sleekly contemporary bar, done in black, white, and industrial, also serves food of the burger-and-fries variety. They're awfully proud of their martini here as well. *89 Mercer St. (274-0989). (I) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. *165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V.*

Can—This elegant SoHo canteen for the hip and the stylish excels in Asian seafood concoctions like hot-pot salmon, South Sea prawns, and seafood paradise, a mélange of lobster, clams, and scallops with a mild black-bean sauce. *482 W. Broadway (533-6333). (M) AE, DC, MC, TM, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Diva—Another hip spot on the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, DC, MC, V.*

5 & 10 No Exaggeration—Come in for some southern cooking and leave with some antique bric-a-brac—or an armoire. This wonderfully cluttered restaurant doubles as a collectibles shop. *77 Greene St. (925-7414). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to reinvent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. *18 King St., at Sixth Ave. (924-3434). (M) AE, MC, V.*

Le Streghe—At the end of SoHo's restaurant row, this Italian spot caters to all comers: old, young, hip, not. Those with appetites should sample the

Ask Gael

Publishing Magnet

Where do the media powers lunch when they're not faking each other out at "44"?

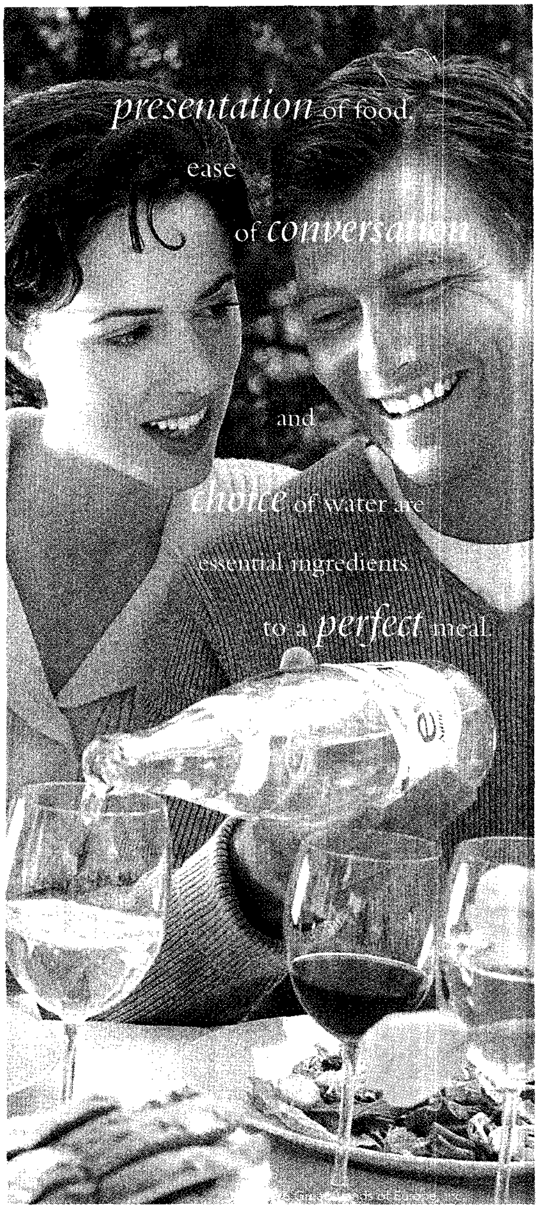
They order in, carry out, and dip into the savories in situ at the Mezze café. Martha Stewart's crew is already addicted. Models—"They're all six feet tall," marvels chef Matthew Kenney—go for the fruit smoothies, especially white peach with strawberry. Spied topside at a table, Andree Putman, and varying duos from one fashion magazine or another. Try portobellos with tomato jam. Moroccan spiced carrots. Twice-cooked eggplant. Artichoke-and-caramelized-onion flatbread pizza. Great cardamom-yogurt-marinated lamb with flatbread salad. And tarts to diet for. (10 East 44th Street.)

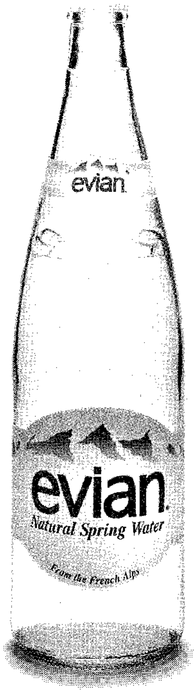
Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Photograph by Kenneth Chen.





Martini's
810 Seventh Ave. (53rd St.)
212-767-1717

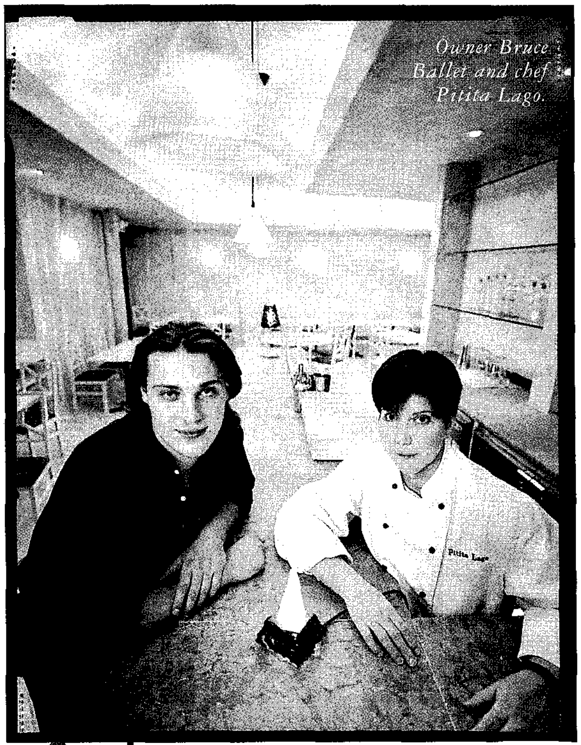
Iridium
44 W. 63rd St. (Bet. B'Way & Col.)
212-582-2121

Ferrier
29 E. 65th St. (Bet. Mad. & Park)
212-772-9000

Odeon
145 West Broadway (Thomas)
212-233-0507

Cafe Un Deux Trois
123 W. 44th St. (Bet. B'Way & 6th)
212-354-4148

Felix
340 West Broadway (Grant)
212-431-0021



Owner Bruce Ballet and chef Pitita Lago.

Opening

France on $19 a Day

The latest in a string of innovative, bargain-rate French cafés (think Jean Claude, Le Zoo, Pitchoune), the new Atmosphere and its Puerto Rican–born, Rainbow Room–trained chef Pitita Lago bring exotica like warm sweetbread salad and sautéed skate wings to an otherwise unassuming West Village corner. (551 Hudson Street.)

spaghetti alla chitarra or the malfatti with duck and pine nuts. *331 W. Broadway (343-2080). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nick and Eddie—If every neighborhood had a corner comfort-food port like this one, most of us would never leave. So we travel to this muted room with the other strivers, hustlers, strictly business types, and family-night-outers who flock to feel like part of the woodwork. *203 Spring St., at Sullivan St. (219-9090). (M) AE, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. There's a dance floor for an after-dinner twirl; regional specialties and a fabulous selection of vegetarian dishes make this a downtown destination. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

T Salon—This elegant restaurant/tea parlor below the Guggenheim SoHo specializes in exotic infusions, and innovative food like tea-roasted chicken, coconut-curry mussels and clams, and all sorts of sweets. *142 Mercer St. (925-3700). (M) AE, DC, MC, TM, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Below 14th Street, West

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (475-9891/260). (I) AE, CB, DC, DS, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart

Photograph by Bernd Auers.

of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bambou—Fashion and advertising types congregate in the "Reefer Bar" and sample Caribbean specialties like jerked meats and a variety of coffees. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like baby clams in green onion broth as well as paella with curried shellfish and chicken. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Strausman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

Water Club—The setting and view from this East River barge is what all the fuss is about. The American fare, from crab cakes to Maine lobsters to Sunday brunch, is fine. *500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops and baked Alaska. *21 W. 17th St. (691-8888). (M–E) AE, DC, MC, TM, V.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Global influences abound, from the Spanish-mackerel seviche to the shrimp satay with caramelized mango. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

Moran's—Charming and timeless New York City tavern that's been around for 38 years. Six fireplaces and comfort food like steak, seafood, and pasta make this a warm and cozy Chelsea haven. *146 Tenth Ave., at 19th St. (627-3032). (M) AE, DC, MC, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately-priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

The Crab House Seafood Restaurant—The first New York location of a Florida-based seafood emporium, this cavernous, casual crab hall is famous for its all-you-can-eat salad and seafood bars and its variety of crustacean dishes. Drink or dine on the deck in fine weather. *Chelsea Piers; Pier 61 (312-2722). (M) AE, DS, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

The Comfort Diner—Fifties-theme diner, with an updated menu of retro faves like Mom's meatloaf, Thanksgiving on a roll, malteds, milkshakes, and egg creams. *214 E. 45th St. (867-4555). (I) AE, DC, DS, MC, V.*

Object of Desire

Thin Skins

At Cub Room.

There is something peculiarly predatory about our lust for soft-shell crabs, those vulnerable, molting crustaceans consumed in the brief spell—crab adolescence, perhaps—between discarding the old shell and growing a new one. Requiring no special skill or utensil more technical than a fork, soft-shells render the usually labor-intensive crustacean accessible to every diner. Come spring, New York chefs race to debut the first crab, and this year, in early April, the Sea Grill's Ed Brown triumphed with a Georgia import. From now until the season ends, after Labor Day, it will be hard to find a menu or a specials soliloquy without them.

Robin Raisfeld

RESTAURANT	CRAB CONCOCTION
Luma 200 Ninth Ave., nr. 22nd St.	Crispy potato-flake crust with asparagus, capers, chives, and lemon
Cub Room 131 Sullivan St.	Sautéed with marinated tomatoes and red onions, with baby greens and fava-bean-and-sweet-corn relish
Sea Grill 19 W. 49th St.	Sautéed over spaghetti vegetables, or dipped in tempura, breaded in panko, and served with baby arugula, honey-mustard oil, and balsamic vinegar
Lespinasse 2 E. 55th St.	Tiny "buster crabs," roasted with pistachio-almond crust, served with fricassee of ramps, almonds, potatoes, and roasted banana, surrounded with roasted coriander and crustace sauce
The Lobster Club 24 E. 80th St.	Sautéed and served on a chopped-vegetable salad with citrus vinaigrette
Savoy 70 Prince St.	Sautéed with roasted garlic, mango, and yucca
Cibo 767 Second Ave., at 41st St.	Sandwich on homemade ciabatta with red-chili mayo and mixed greens
Aquagrill 210 Spring St.	Sandwich with sweet vegetable slaw, tarragon tartar, and French fries

Photograph by Kenneth Chen.

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Denim & Diamonds—This southwestern grill and upscale nightclub is midtown's best place for country dancing in a corporate atmosphere. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. *219 E. 44th St. (682-5678). (I–M) AE, DC, MC, TM, V.*

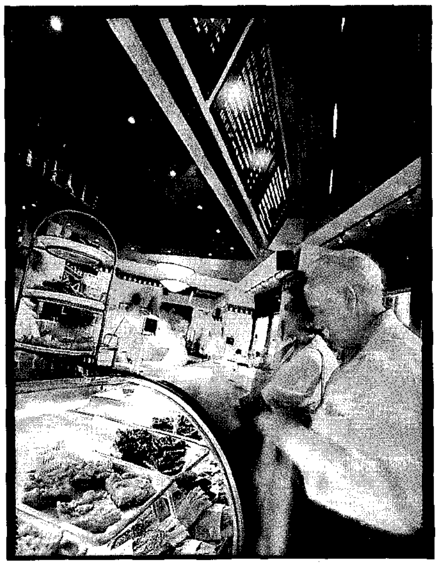
Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Opening

Broadway Joe

The newest entry in the glutted coffee-bar market is the Java Shop, a combination bean bar (pouring Kobricks and Dunkin' Donuts blends) and restaurant, with dinery food of the wings-and-skins variety. Charles Morris Mount's sleek design and the mini TVs tuned to CNN at each stool just may siphon caffeine addicts from the nearby Starbucks, Timothy's, and Cooper's. (1611 Broadway, at 49th Street.)



Photograph by Bernd Auers.

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, TM, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Zarela—A festive Mexican restaurant with a menu that lives up to its margarita-fueled bar scene, Zarela is known for its authentic regional cuisine. Try the red-snapper hash, chipotle-grilled salmon, tequila-braised chicken, and homemade tamales. *953 Second Ave., nr. 50th St. (644-6740). (M–E) AE, DC.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Emporium Brazil—Located in the heart of Manhattan's Little Rio, this casual lunchtime restaurant serves Brazilian food like Bahian shrimp stew in a bread bowl, and a smattering of Italian and American entrées for the timid. The mood is midtown tropical, with bossa nova on the sound system and fans overhead. *15 W. 46th St. (764-4646). (I) ($).*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Julian's—This casual Mediterranean restaurant doesn't get as frenetic as its sister establishment next door, but it still qualifies as a fun place to dine in Hell's Kitchen. The menu offers grilled swordfish, sautéed chicken breasts with grapes and pine nuts, and a range of Sicilian and Southern Italian specialties. *802 Ninth Ave. (262-4288). (I–M) AE, DS, TM.*

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. *48 W. 55th St. (586-7650). (I) AE, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and Richard Leach in charge of elaborate pastry design, the old-world institution has been successfully reborn. Open Sundays. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Puttanesca—The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas and desserts. *859 Ninth Ave., nr. 56th St. (581-4177). (M) AE.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Remi—Even the blockbuster mural of Venice isn't enough to distract diners from elegant Italian cuisine, with roasted baby goat and unique pastas like ravioli with tuna and ginger. In warmer weather, dine (and smoke cigars) alfresco. *145 W. 53rd St. (581-4242). (E) AE, DC, MC, V.*

Rene Pujol—The rustic French food and service are careful and heartfelt. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Roadhouse America—Roadhouse serves regional American cuisine like jambalaya, Missouri chicken-fried steak, and Texas short-rib chili to the accompaniment of nightly live entertainment. On Sundays, try the jazz brunch before a matinee. *240 W. 52nd St. (489-2323). (I–M) AE, DC, DS, MC, TM, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Zenith Vegetarian Cuisine—This sedate, cheerful Theater District restaurant offers an extensive selection of vegetarian dishes, from simple noodles and vegetables to complex architectural concoctions like "Bundle of Joy" and "D'Rose's Delight." *888 Eighth Ave., at 52nd St. (262-8080). (I) AE, DC, MC, V.*

57th–60th Streets

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey is responsible for the very popular and wide-ranging menu. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Fitzers Restaurant—This Continental restaurant at the Fitzpatrick Manhattan Hotel boasts the best Guinness in New York and serves a traditional Irish breakfast until 10:30 PM. Or stop in for tea and scones after a tiring afternoon of shopping at Bloomingdale's two blocks away. *687 Lexington Ave., at 57th St. (355-0100). (M) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Match Uptown—Younger sibling of SoHo's trendy restaurant–lounge–sushi bar, with an equally eclectic menu featuring things like seared sea scallops with chive-oxtail risotto and seared pepper tuna with ginger-roasted pineapple. This branch has a cigar room. *33 E. 60th St. (906-9175). (E) AE, MC, V.*

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Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. *182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

The Boathouse Cafe—This is a glorious oasis in Central Park where you'll find an array of seasonal specialties like roast rack of lamb, farfalle with spring vegetables, and crabmeat-and-grapefruit salad. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (249-6619). (M) AE, MC, V.*

Cafe Word of Mouth—This second-floor perch is a cozy oasis for breakfast, brunch, dinner, or tea, and the contemporary American menu features updated comfort food like corned-beef hash with eggs, Irish soda bread, and an eclectic array of salads and sandwiches. *1012 Lexington Ave., nr. 72nd St. (249-5351). (M) AE, MC, TM, V.*

Colony—This Upper East Side pan-Asian bistro features Thai, Vietnamese, and Malaysian cuisine in a room resembling Disney's version of a Polynesian village—except for the waitresses in Nicole Miller. Some of the cooks are fugitives from the wildly popular Ollie's. *1199 First Ave., at 65th St. (249-7338). (M) AE, MC, V.*

Hosteria Fiorella—This friendly neighborhood Tuscan trattoria serves especially fine antipasto and seafood, including a filet mignon of tuna and a claypot-roasted salmon, as well as a variety of pastas and thin-crusted pizzas. *1081 Third Ave., nr. 64th St. (838-7570). (M) AE, DC, MC, V.*

La Granita—A casually elegant two-story trattoria, serving charcoal-grilled fish, meat, and poultry, and thin-crust pizza from a wood-burning oven. Two fireplaces, and a smoking room for lighting up of a more personal nature. *1470 Second Ave., at 77th St. (717-5500). (M) AE, MC, TM, V.*

Le Cirque—In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccioni still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. *58 E. 65th St. (794-9292). (E) AE, CB, DC.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. Try unusual pasta dishes like the half-moon ravioli filled with shrimp and broccoli rabe. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Loui Loui Cafe—A bustling Italian bistro in a neighborhood full of 'em—this one has a wood-burning oven, a sidewalk café, and a menu full of pastas and grilled meats. *1311 Third Ave., at 75th St. (717-4500). (M) AE, DC, MC, TM, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, TM, V.*

Mulholland Drive Cafe—A very singles-bar scene that breeds a room full of regulars who stay for Italian-accented American meals with a California feel. Settle into comfortable banquettes and listen to live jazz. Yes, that was Patrick Swayze, but that figures—he owns the place. *1059 Third Ave., at 63rd St. (319-7740). (M) AE, DC, MC, TM, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Quisisana—This cozy Upper East Side Italian restaurant specializes in seafood. Try the grilled calamari, linguine with lobster, the John Dory, or anything out of the wood-burning oven. *1319 Third Ave., nr. 75th St. (879-5000). (E) AE, DC, DS, MC, V.*

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, chef Andrew D'Amico is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test D'Amico's talents. *1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.*

Above 60th Street, West Side

Artepasta—Extremely affordable pasta palace with bright murals on the walls and unexpected extras like veal capriciossa and salmon carpaccio. An unlimited champagne brunch reels 'em in. *106 W. 73rd St. (501-7014). Also, 81 Greenwich Ave. (229-0234). (I–M) ($).*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Main Street—This lofty dining room with a skylit atrium and general-store décor is a great place for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon au poivre. Bring an appetite. *446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, TM, V.*

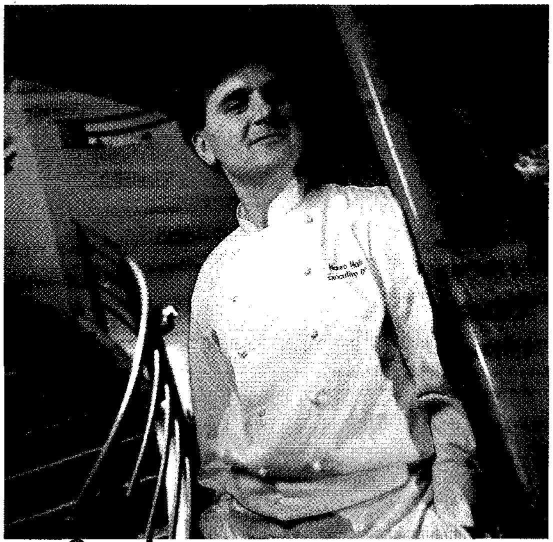
Niko's Mediterranean Grill & Bistro—This uptown grill specializes in the cuisine of the moment: Mediterranean, with influences from Greece, Israel, Turkey, and Italy. Sample large portions of moussaka, lamb with orzo, grilled fish, kabobs, and—strangely—brick-oven pizza. *2161 Broadway, at 76th St. (873-7000). (M) AE, DC, DS, MC, V.*

O'Neal's—A standby for pre- and post-theater dining, this Lincoln Center restaurant serves American food like potpie and ribs in a room designed to convey the feeling of Old New York. Live music on weekends, and kids eat free on Sundays. *49 W. 64th St. (787-4663). (M) AE, DC, DS, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouth-watering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*



Opening
Nuova Cucina

Recently sprung from Lidia Bastianich's benign dictatorship at Felidia, chef Mauro Mafrici invents his own haute Italian cuisine at Artusi, the reincarnation of Cesarina, owned by Lake Como's luxury resort Villa D'este. The ambitiously seasonal menu offers unconventional dishes like baby octopus and fennel with bottarga and vegetable crostini, and lasagnetta with buffalo ricotta and artichoke sauce. (36 West 52nd Street.)

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Gargiulo's—On its own block, with a fortress to fend off the encroaching pathos of Coney Island. Great food and service passed down through the family. The 100-foot Styrofoam octopus is gone, a casualty of the recent renovation. When pressed, Louis Russo will tell you he cooked it. *2911 W. 15th St., nr. Surf Ave. (718-266-4891). (I) AE, DC, MC, V.*

Lundy Bros.—A restored Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore dinner. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Ralph's Italian Restaurant—Solid, hearty Italian food in a conventional restaurant setting. Dine under the chandeliers and try the osso buco, one of Ralph's specialties. *75-61 31st Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V.*

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). Also, 433 Amsterdam Ave., nr. 80th St. (501-7897). (I) ($).*

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. *44th Dr. at the East River (718-482-0033). (E) AE, CB, DC, MC, TM, V.*

Bronx

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

Photograph by Warren Salowe.

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the mix

Belmont Stakes...*An Accidental Autobiography*

Radio Highlights

Symphony Hall—6/4: Prokofiev's *Summer Night,* Opus 123, and Mendelssohn's Symphony No. 4 in A, Opus 90, *Italian.* 6/5: Boyce's Symphony in D, Opus 2, No. 5 and Rachmaninoff's Piano Concerto No. 3 in d, Opus 30. 6/6: Khachaturian's Masquerade Suite and Mahler's Symphony No. 10. 6/7: Haydn's Symphony No. 94 in G, *Surprise* and Kodaly's *Hary Janos.* 6/10: Nielsen's Rhapsodic Overture and Dvořák's Symphony No. 5 in F, Opus 76. 6/11: R. Strauss's *Festliches Praeludium.* 6/12: Schubert's Overture in D, *In the Italian Style* and Dvořák's Symphony No. 9 in e, Opus 95, *From the New World.* WQXR, 96.3 FM.

Lyric Opera of Chicago—6/8 at 1: Mozart's *Don Giovanni.* With James Morris, Luba Orgonasova, Bryn Terfel, Carol Vaness, and the Chicago Lyric Opera Chorus. Yakov Kreizberg conducts. WQXR, 96.3 FM.

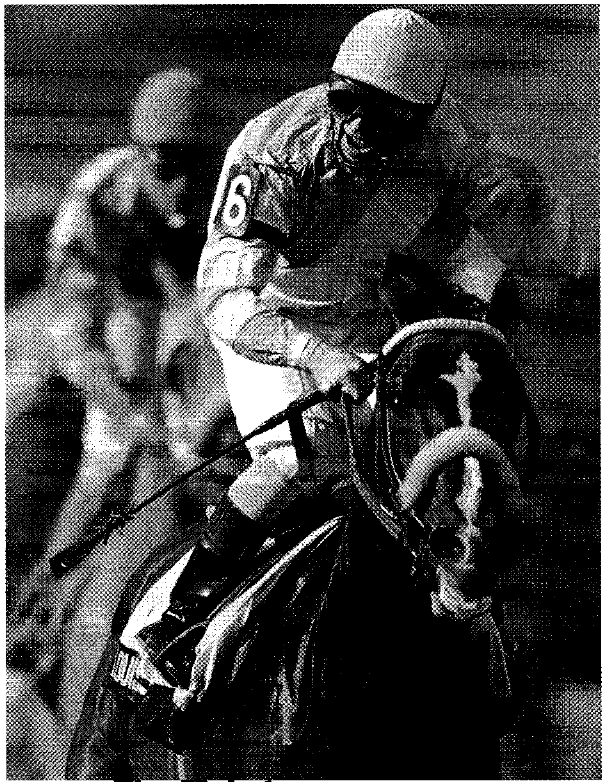
City Folk—6/11 at 6:30 A.M.: Music for kids of all ages, for Maurice Sendak's birthday. WFUV, 90.7 FM.

The Campbell Playhouse—6/12 at 7 P.M.: *Our Town* by Thornton Wilder. WFUV, 90.7 FM.

Sunday Night Opera House—6/9 at 8: Handel's *Samson.* With Roberta Alexander, Maria Venuti, Anthony Rolfe Johnson, and Christoph Pregardien. Nikolaus Hamoncourt conducts. WQXR, 96.3 FM.

New York and Company—6/4: Gary Hart on *The Patriot;* Novelist A. S. Byatt on *Babel Tower.* 6/5: Photographer-twins David and Peter Turnley on covering the times of war and peace; John Horgan on *The End of Science.* 6/6: Journalist John Hess on what's wrong with the world at large; historian John Keegan on *Fields of Battle;* James Lardner discusses *Crusader.* 6/7: Marshall Frady talks about *Jesse,* the life of Jesse Jackson. Every day from noon to 2 P.M. on WNYC, 820 AM.

Casper Citron—6/8 at 10 P.M.: Direct from Sardi's, Tony winners and nominees talk about the thrill of winning in this controversial fiftieth-anniversary year; Jeffrey Archer discusses his new novel, *The Fourth Estate.* WOR, 710 AM.



The Ticket
Our Crown

With Unbridled's Song down and likely out, the 128th Belmont Stakes has no clear favorite. Will Louis Quatorze (above), the Preakness winner, emerge from the pack again? Saturday, June 8. (See listings.)

The Written Word

Bruce Bawer, Norah Vincent, and Daniel Mendelsohn—6/3 at 7: read from *Beyond Queer: Challenging Gay Left Orthodoxy.* A Different Light, 151 W. 19th St. (989-4850); free.

Brendan Gill—6/4 at 7:30: reading from *Late Bloomers,* his new collection of short, inspiring biographical profiles. Books & Co. 939 Madison Ave., at 75th St. (737-1450); free.

Streetlights—6/5 at 7:30: A collection of 50 works by a group of emerging and contemporary black writers. Editor Martin Simmons and contributors Clymenza Hawkins, Arthur Flowers, Tom Mitchelson, and J. R. McKie. Barnes & Noble, 4 Astor Pl. Free.

Barbara Grizzuti Harrison—6/5 at 7:30: Reading from her memoir *An Accidental Autobiography.* Barnes & Noble, 675 Sixth Ave., at 22nd St.; free.

Max Phillips—6/6 at 7:30: Reading from *Snake Bite Sonnet,* at Dixon Place/First Words Thursday, 258 Bowery, bet. Houston and Prince (977-1100); free.

John Keegan—6/6 at 7:30: reading from *Fields of Battle.* Shakespeare & Co. East Side, 939 Lexington Ave., between 68th and 69th Sts. (570-0201); free.

Ann Scott Knight, Frazier Russell, Karen Volkman, Robin Becker—6/9 at 3: Civic Center Synagogue, 49 White St. (between Church and Broadway, 3 blks. below Canal St.); $7 suggested contribution.

Mark Leyner—6/12 at 7:30: Will read from *Tooth Imprints on a Corn Dog.* Barnes & Noble, 4 Astor Pl.; free.

Lectures and Panels

Getting Over Getting Older—6/3 at 8:15: Letty Cottin Pogrebin discusses the subject of her most recent book. This lecture is part of the 92nd St. Y's Ruth and Oliver Stanton "About Women" Series. 92nd St. Y on Lexington Ave. (996-1100); $18.

Thomas Moore—6/4 at 8: Author of *Care of the Soul* and of *Soul Mates.* 92nd St. Y, 92nd St. and Lexington Ave. (996-1100); $18.

Hariri and Hariri—6/4 at 6: Lecture by Gisue Hariri and Mojgan Hariri. Reception and book-signing to follow. Urban Center Books, 457 Madison Ave. (935-3595); free.

Peace, Power and Persuasion—6/4 at 6: A conversation between Henry A. Kissinger, Richard C. Holbrooke, and James Hoge. Sotheby's, 1334 York Ave., at 72nd St..

A Men's Health Colloquium: Sex, Health and the Mid-Life Man—6/5 from 8:30 A.M. to 1 P.M.: Robert Bazell of *NBC Nightly News* will serve as moderator of an esteemed panel of physicians, and Gail Sheehy, author of *Passages, The Silent Passage,* and *New Passages,* will moderate the panel. Caspary Auditorium at Rockefeller University, 1230 York Ave., at 66th St. RSVP to Tara DiMilia at 223-8200. Free.

Sax Appeal: 150 Years of the Saxophone—6/6 at 3: A lecture-demonstration by David Pituch, solo saxophonist and musicologist, who will discuss the surprisingly intricate history of the saxophone. The New York Public Library for the Performing Arts, 40 Lincoln Center Plaza, at 65th Street, Bruce Walter Auditorium. Free.

Peter Mayle—6/6 at 8: Author of *A Year in Provence.* 92nd St. Y, 92nd St. and Lexington Ave. (996-1100); $18.

Jessye Norman in Conversation with Anna Devere Smith—6/10 at 8: 92nd St. Y, 92nd St. and Lexington Ave. (996-1100); $18.

The World Capital? New York in the Eyes of Foreign Journalists—6/12 at 6:30: Is New York really the world capital it often claims to be? Journalists from the U.K., France, South Korea, and Mexico will share their global perspective on New York and its role as a preeminent world city. The Municipal Art Society, 457 Madison Avenue, at 51st St. (935-3960): $7, $4 Municipal Art Society members.

Tours

Second Annual Chelsea Garden tour—6/8 from 3 to 6: Small groups, each with an individual guide, will visit approximately six gardens of the historic Manhattan neighborhood of Chelsea. Locations targeted for this year's tour are several sun-drenched rooftop gardens, a formal residential garden with mature rose bushes and sculpted shrubbery, several additional lush private gardens in elegant landmark buildings, and a brief orientation at the extensive manicured grounds of the General Theological Seminary. A catered afternoon reception will follow, with wine and refreshments,

Photograph by AP/Wide World Photos.

entertainment by a brass quartet, and a live auction of garden and plant materials conducted by a Christie's auctioneer. Tickets will be available prior to the tour at the Chelsea Garden Center, and will cost $20 in advance, $22.50 on the day of the tour. (Call 675-5783.)

Winterthur—6/9 from 8:30 A.M. to 7 P.M.: Tour Winterthur, the 196-room mansion of J. F. Du Pont, housing one of the country's most extensive Americana collections. Visit exquisitely showcased rooms and stroll through the estate gardens. For reservations and information, call 996-1100. $65.

Ellis Island—6/9 at noon: A guided tour of the Ellis Island museum and grounds. Tour includes an exclusive talk on the history of immigration. Call Big Onion Walking Tours at 439-1090 for meeting site and further information. $15, $13 students and seniors (includes boat ticket, movie, and tour).

Uptown Elegance: Harlmen's Open House Tours—6/9 from 9:30 A.M. to 4 P.M.: Tour historic Mount Morris Park with its beautiful array of late-nineteenth-century Victorian row houses, as well as several venerable churches. After lunch, tour (on your own) these elegant homes, which are open to the public only once a year. For reservations and information call 996-1100. $28 (includes tour and entrance to homes).

The Old B. Altman: The New Science—6/11 from 7 to 9:30 P.M.: A significant portion of the former B. Altman building has been turned into the New York Public Science, Industry and Business Library (SIBL). Learn about the nation's largest public information center devoted to science and business. For reservations and information call 996-1100. $20.

Events

Archive of Contemporary Music Annual Record Sale—6/8, 11 A.M. to 4 P.M. and 6/9, noon to 4 P.M. Hundreds of CDs will be available. 54 White St., in TriBeCa. South of Canal between Church and Broadway.

Change Your Mind Day—6/8 from 12:30 to 5:30: Buddhist music, exercises, Dharma combat, a Tibetan geshe debate, and introductions to meditation practice from a variety of disciplines. The Lawn on the Ramble, south of Belveder Castle in Central Park. (800-950-7008); free.

Welcome Back to Brooklyn—6/9 from noon to 5: Celebrates Brooklyn books, authors and illustrators. Activities and events take place in and surrounding Prospect Park. Admission at most institutions will be waived. For complete schedule information, please call 718-855-7882, ext. 54.

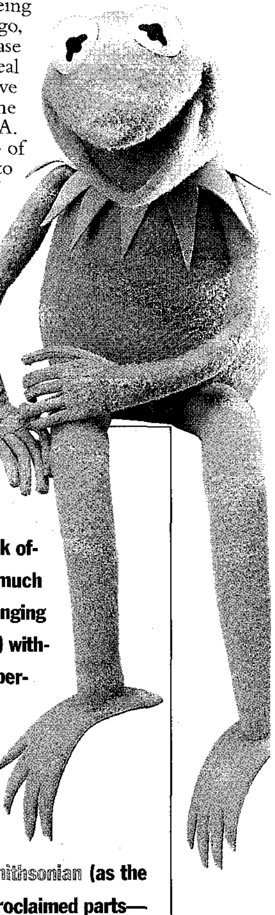
Sports

Belmont Stakes—Saturday, June 8, is Belmont Stakes Day. Live coverage on ABC from 4:30 to 6. Post time for the $500,000 Belmont Stakes is 5:31. Post time for the $200,000 Early Times Manhattan is 4:42. The other races include the $100,000 Riva Ridge and the $100,000 True North Handicap. With Unbridled's Song suffering from afflictions of biblical proportions, there is no clear-cut favorite in the Stakes. Thrust into the spotlight are Preakness champ Louis Quatorze and Cavonnier, who placed in the Kentucky Derby. Despite the (quite justified) complaints about the sorry state of contemporary horse racing, a visit to Belmont Park is still a treat, whether you're a bettor or merely a horse lover. Come see for yourself. Belmont Park, Elmont, N.Y. Call 718-641-4700 for more information.

Yankees—When was the last time the Yankees incorporated so many young players into the mix—and still won? Has this occurred during any time under Steinbrenner? The latest, possibly greatest, of them is Ruben Rivera, who sparkled as the short-term replacement in center while Bernie Williams was on the DL, reaching base 14 times in his first 21 plate appearances and scoring and driving in a run in each of his first five games. Unfortunately, Rivera may be playing Gerald Williams, another emerging youngish player, out of a job. With Bernie and Paul O'Neill locks in the outfield, and the megasalaried Ruben Sierra and Tim Raines commanding at-bats at DH and in left field, Gerald may be the odd man out. But like the spring-training "dilemma" of seven (or eight) quality starting pitchers and only five spots, it's a delightful problem. Time was, the very prospects we're discussing would be no more than trade fodder that would usually end up north of the border, with the Blue Jays. Alas, one of them has, again. Marty Janzen, one of the unknown commodities in the David Cone trade, has been paying immediate dividends since his recent call-up, and has cracked a Blue Jays rotation that includes a revived Juan Guzman and Pat Hentgen. Toronto is no longer an elite team, but they're not pushovers either, with such youthful surprises as Domingo Cedeno and Carlos Delgado along with the invisible superstar, Joe Carter. Go to the Stadium and catch some of that youthful excitement while you still can. The weekend series in Detroit should be no more than batting practice for the Yankees. Still, Joe Torre and Mel Stottlemyre will probably order their pitching staff to keep some-breathing distance from the Tigers' hurlers, lest whatever ails them is catching. Vs. Toronto 6/4–6/6. Tues.–Thurs. at 7:35 (MSG). At Detroit 6/7–6/9. Fri. at 7:05 (Channel 11). Sat. at 1:05 (Fox). Sun. at 1:15 (MSG).

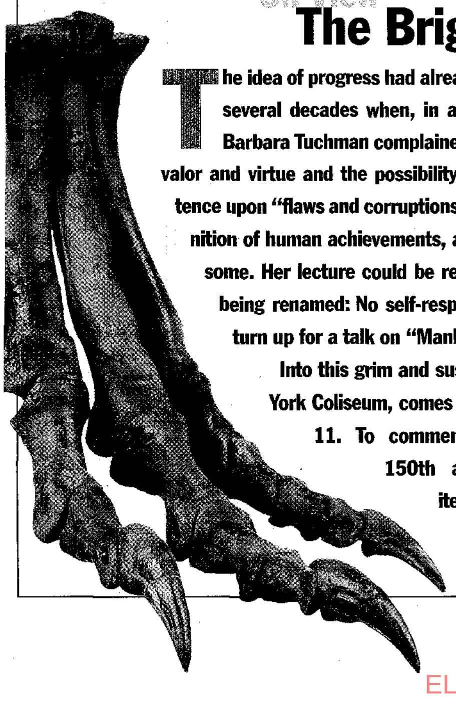
Mets—The good news: Bobby Jones is finally pitching like an Opening Day starter and is providing the sort of veteran stability Dallas Green needs in his young, beat-up rotation to keep his hair from turning . . . well, from falling out. Bernard Gilkey, more Willie McGee than Vince Coleman, is hitting like a poor man's Barry Bonds and is proving to be the most potent left fielder since Kevin Mitchell was exiled to keep him from being a bad influence on Darryl Strawberry (and since Kevin MacReynolds forgot how to play). The bad news: They're playing the Braves, who really are *all that,* even without David Justice. One seldom-mentioned luxury the Braves' Murderer's Row pitching staff has afforded the team is the almost wholesale turnover in the starting lineup. With Justice sidelined, perhaps for the year, the only mainstays from the pre-Maddux, pre-strike, Buffalo Bills–of–the–South days are Jeff Blauser and Mark Lemke. What's scary is that at its core—Chipper Jones, Javy Lopez, Ryan Klesko, the pitchers—this is a young team. In Miami, the Marlins have somehow patched together unwanted but not yet has-been veterans, including Devon White, Terry Pendleton, and Al Leiter, into a .500 team that while not a contender, at least looks down at the Mets in the standings. At Atlanta 6/3–6/5. Mon.–Wed. at 7:40. Vs. Florida 6/7–6/9. Fri. at 7:40. Sat. at 7:10. Sun. at 1:40. 6/3 and 6/5 on Sportschannel; all other games on Channel 9.

NBA Finals—At press time, the Sonics, who blew game five *at home* to an all but dead Jazz, were proving that despite all their recent good press, they would hardly be a match for the Bulls in the finals. In being dispatched so easily by Chicago, the Orlando Magic made a case for the Knicks—the only real competition the Bulls have faced so far—being, say, the *third*-best team in the NBA. Not bad for a decrepit group of thuggish football players, to paraphrase Dennis "No-D" Scott. If Seattle wins game six of the conference finals, game two of the NBA Finals will be at Chicago Wed., 6/5, at 9. Game three at Seattle Fri., 6/7, at 9. Game four at Seattle Sun., 6/9, at 7. If the conference finals go to



On View

The Bright Side



The idea of progress had already been in bad shape for several decades when, in a 1980 lecture, historian Barbara Tuchman complained about our contempt for valor and virtue and the possibility of happiness; our insistence upon "flaws and corruptions." She pressed for recognition of human achievements, and went on to catalogue some. Her lecture could be rerun today, but only after being renamed: No self-respecting intellectual would turn up for a talk on "Mankind's Better Moments."

Into this grim and suspicious air, and the New York Coliseum, comes the Smithsonian on June 11. To commemorate the institution's 150th anniversary, some 300 items from its collection are traveling the country. Uplifting as a Chautauqua meeting, the exhibition and its accompanying book offer us science, suburbia, and sports ("Sports reveal much about American society . . . all [athletes] are winners, bringing the country closer to its ideals of equality and excellence") without the bomb, the suburban novel, or Mike Tyson. Man is perfectionist and perfectible. There are plenty of what the institution calls familiar things, preserved "because the passage of time transforms the ordinary into the extraordinary." ***Extraordinary*** **is pushing it, although many of these things exert the same strange pull as a newspaper from your date of birth. But the sum of America's Smithsonian (as the road show is called) is not quite as ingenuous as its self-proclaimed parts—"discovering," "imagining," "remembering"—would suggest. Along with the nineteenth-century pretensions to virtue is some nineteenth-century Barnumism as well: Artifacts of Warhol, Jackie, and Muhammad Ali are all there—his art, her (inaugural) gown, his gloves.**

LINDA HALL

Peter Gatien *continued from page 39*

not much more you can do."

Asked to comment on reports of Gatien's personal drug use, Brafman firmly says, "We vehemently deny any allegation that Peter uses drugs. But even if the government has witnesses from here to Chicago, it has nothing to do with this case. It's not even admissible." Brafman declined to address reports of tax dodging. But he said, "When the dust settles, I think it will become clear that there's a lot less to all this than meets the eye." Indeed, no one interviewed for this article—including some Gatien associates who are cooperating with prosecutors—believes that Gatien directly profited from his drugs. When it comes to drugs, Gatien is probably no better and no worse than dozens of club owners across the city. But he is, as his attorney puts it, "the biggest fish they could try to fry."

Surprising as it was to many of his associates, his arrest was apparently not much of a surprise to him. A year ago he told Rudolf that he felt trapped by the escalating presence of drugs in his clubs, which had put him in the increasingly precarious position between being a successful businessman and a clean one. "He knew this would happen," says Rudolf. "He knew he would be made into a scapegoat." Though Gatien said shortly before his arrest that he had turned down an $11 million offer for his clubs last year, he was still looking for a buyer. "He told me he was sick of it," says one source.

If convicted, Gatien faces up to twenty years in prison, the forfeiture of his clubs, and a $1 million fine. Already the State Liquor Authority has moved to revoke his liquor license. "I hope before depriving Peter of his livelihood, and depriving approximately 900 people of theirs," says Brafman, "the SLA will let Peter have his day in court."

Meanwhile, Gatien's old troika has split up as well. Alig is said to have resurfaced in Colorado, where is he trying to restart Disco 2000. Lord Michael now works at the Midtown club Expo, which of late has been distributing invitations that are decked with psychedelic daisies and ask, "Are you tired of being watched?" Last Thursday, a day after he was bailed out, Gatien was back at his office at the Tunnel, where remaining employees toasted his release with champagne. But business has not been good lately.

On a recent Friday night, the scene at the club resembled the slow hours of a high school prom. A stray cat wandered through the front door, where a group of Asian businessmen were being furiously frisked by the bouncers. The dealers may no longer be streaming into the Tunnel, but no one else is, either. "As long as there is clubs, there's drugs," says Rudolf. Peter Gatien's long reign may finally be over, but not the party. It's just moved elsewhere. ■

a seventh game, games one and two of the championship series will be at Chicago Wed. and Fri. Game three Sun. at Seattle. All games on NBC.

Stanley Cup Finals—Are you still with us? At press time, Mario Lemieux, Jaromir "Dude Looks Like a Lady" Jagr, and Petr Nedved (!) seemed on the verge of closing out the valiant John Vanbiesbrouck (whom we still love from his Blueshirt days; *gotta love the Beezer!*) and the Florida Panthers. Out west, an interesting scenario was developing, and of course our old friend Claude Lemieux was in the middle of it. Whether Pepe pissed off Sergei Federov and his comrades enough for the Red Wings to overcome a 3–1 series deficit was not yet determined at press time. Game one (Fox) Tues., 6/4, East Conference champion (winner of Pittsburgh-Florida) vs. West Conference champion (winner of Detroit-Colorado). Game two (ESPN) Thursday, 6/6 Game three (Fox) Sat., 6/8. Times TBA.

MetroStars—Management has pressed restart and hired coach Carlos Queiroz, a Portuguese whiz with whom U.S. Soccer pleaded two years ago to become coach of the national team—to no avail. This time, no less a personage than Henry Kissinger was enlisted to obtain Quieroz's services; the two of them attended a game in D.C. and fortunately for the MetroStars, it turned out to be one of those depressingly rare occasions: a win for New York. This Sunday sees action against the league-leading Los Angeles Galaxy, who feature the colorful goalie and sometime goal scorer Jorge Campos. Sun., 6/9, at 3 vs. L.A. at Giants Stadium. (Univision, Channel 41) Call 307-7171 for ticket info. ADAM LEHNER.

New York Road Runners Club—The 10K Advil Mini Marathon. The oldest and most prestigious all-women running-and-walking event has its twenty-fifth running Sat., 6/8, at 9:30 A.M. at Central Park Call 860-4455 (http://www.nyrrc.org) for more info.

an accidental autobiography
Barbara Grizzuti Harrison

Reading

"An autobiography in which I am not the main character" is *Italian Days* author Barbara Grizzuti Harrison's assessment of her newly published memoir. She reads from *An Accidental Autobiography* (Houghton Mifflin, $24.95) on June 5 at the Chelsea Barnes & Noble. (See listings.)

Online

Jane Seymour—From aboard an airplane Dr. Quinn, Medicine Woman (a.k.a. Jane Seymour), will chat about her wildly successful series and her recent experience of shedding 38 pounds and regaining her svelte physique within just three months of the birth of her twins. Her secret? Tune in to find out. On Prodigy: 6/3 at 9 P.M.

Jason Gedrick—Chat with the prime-time heartthrob who plays Neil Avedon in the recently revamped courtroom drama *Murder One*. On America Online: 6/3 at 10 P.M.

Sen. Barbara Boxer—The junior U.S. senator from California, formerly the congresswoman representing Marin County and part of San Francisco, discusses why she predicts the Democrats will carry California in the upcoming presidential election. On America Online: 6/4 at 8 P.M.

The Odd Couple—Chat with Jack Klugman and Tony Randall (television's original Odd Couple) on America Online: 6/4 at 9 P.M.

Managing Your Money—Financial consultant Brian Laibach discusses company benefits and retirement planning on CompuServe: 6/4 at 9 P.M.

Raquel Welch—Chat with the ever-voluptuous actress who now stars in Darren Star's flailing CBS drama *Central Park West*. Raquel will be introduced on June 7 as Dianna, ex-wife of media mogul Adam Brock (Gerald McRaney). On Prodigy: 6/4 at 10 P.M.

Beverly Lee—Talk to one of the Shirelles about their current tour and the new music video they made with Bo Diddley. On Prodigy in the Pseudo Chat area: 6/4 at 10 P.M.

Leeza Gibbons—Discusses her new talk show and, if pressed, may even give her opinion of John Tesh's music. Tune in on CompuServe: 6/5 at 8 P.M.

Kevin Smith—SonicNet's Indie Film Strip presents filmmaker Kevin Smith, who will talk about his films *Mallrats* (starring charm-school grad Shannen Doherty) and *Clerks*, and his current film-in-progress, *Chasing Amy*. On Prodigy: 6/5 at 8:30 P.M.

Julia Child—Beloved and frequently mocked for her long-running TV series, Julia will make her first live online appearance on the eGG (the electronic Gourmet Guide), with James Beard Award–winning authors Andrew Dornenburg and Karen Page as hosts. On America Online: 6/5 at 10 P.M.

Nuts about UFOs —Join writer and UFO chaser Clive Thompson as he discusses UFOs, the culture that surrounds them, and his experiences as a member of this oddball community. On Stim: 6/6 at 6 P.M. (*http://www.stim.com*)

Ed Bennett—Prodigy president Ed Bennett will talk reassuringly with members about what the recent acquisition means for the future of the ailing online service. On Prodigy: 6/6 at 7 P.M.

Censorship on the Internet—Host Derek McGinty, of WAMU in Washington, D.C., moderates a discussion about the future of the Internet given the looming threat of ever-increasing censorship. His guests include John Perry Barlow of the Electronic Frontier Foundation and Donna Rice-Hughes of Enough-Is-Enough. On Discovery Channel Online: 6/6 at 7 P.M. (*http://www.discovery.com*)

Does It Have to Be Tasteless?—Silvia Carry discusses vegetarian low-fat cooking on CompuServe in the Vegetarian Forum: 6/6 at 9:30 P.M.

Rita Rudner—Join in the fun with soft-spoken comedienne and celebrity Anglophile Rita Rudner on America Online while she pushes her latest movie, *A Weekend in the Country*: 6/7 at 10 P.M.

X-Files Fanatics—Chat with other fans of the TV program and its madman creator, Chris Carter, in the Science Fiction & Fantasy Forum on Microsoft Network: Saturdays at 7 P.M.

Carl Lewis—Olympian Carl Lewis will be discussing the upcoming Summer Games in Atlanta, his fourth time participating in the Olympics. On America Online: 6/9 at 8:30 P.M.

Tibetan Freedom Concert—Adam Yauch (of Beastie Boys fame) and Erin Potts (Milarepa Fund–*www.milarepa.org*) host a conference to discuss the Tibetan cause. This is *not* a Beastie Boys chat. On SonicNet: 6/10 at 7 P.M. (*http://www.sonicnet.com*)

Events

Webgrrls Meeting—6/10 at 6:30: Network with womyn currently working in new media and those who are just interested in new media. Webgrrls exchange information about jobs and internships in the new-media industry. Pick up chips on your way, it's potluck! 600 Broadway, at Houston St., fifth floor (642-8012); $5 for non-members.

24 Hours in Cyber Hell—6/3 and 6/4 at 6:30: Four top Web design/production firms create a site from an identical proposal in one day. Hear the pitch from the design teams the first night and see the final product the following night. Presented by the New York New Media Association, 1221 Sixth Ave., second-floor auditorium (785-7898); $40.

Unthinkable Ideas '96—6/4 at 3: The American Association of Advertising Agencies presents a conference on "new ideas" with speakers from Digital Domain and Industrial Light and Magic. New York Information Technology Center, 55 Broad St. (875-8108); $75 for non-members.

Send listings/suggestions to runnette@emedia.net

kids

Blades...Vertebrates...Hoses

Ground Rules:

● = free

◉ = now or never (one-shot deal or final week)

including needle-modeling. 6/8 from 1 to 4. Sunday art workshops for kids ages 5 and up run all summer—with a $1 material fee. Make fantasy people and creatures from here or outer space 6/9 from 2 to 4. (Next week on both 6/15 and 6/16 make medals for fathers and favorite family friends.) Workshop schedules are subject to change; call to confirm. **Museum of American Folk Art,** 2 Lincoln Square (595-9533).●

Children's Events

Roller Derby—A hundred roller-hockey teams competed in five age divisions in the city's first annual roller-hockey tournament, sponsored by the New York Rangers. The two winning teams from each age division advance to the finals at the championship round, scheduled for 6/8 at Wollman Rink in Central Park. To get locations of particular games, call 382-2141.◉●

Laughing Matter—Danny Kaye, comedian, singer, dancer, and master of mimicry, is the subject of an antic summerlong festival at Lincoln Center. *The Five Pennies* (1959), about a legendary jazz trumpeter, includes appearances and music by Bob Crosby, Bobby Troup, Ray Anthony, and Louis Armstrong. 6/8 and 6/9 at 2. **The Walter Reade Theater,** 165 W. 65th St., plaza level (875-5600); $2.

"Dolphin Doo-Wop"—Coney Island's **Aquarium for Wildlife Conservation** returns to its fifties roots with a dolphin show in the Aquatheater during "Dolphin Month," highlighting the talents, and fashion sense, of Presley the dolphin, Fonzie the sea lion, and an enthusiastic chorus of Atlantic bottle-nosed dolphins and California sea lions. Through 6/30. Aquarium hours are 10 to 5 daily. Call for aquatheater show times. Boardwalk at W. 8th St. (718-265-3474). General admission is $6.75, $3 seniors and children.

Angels in the Architecture—Trinity Church, housed in a 150-year-old building, welcomes families to a series called "The Quest for the Hidden Church" to celebrate its 300th birthday. Laura Simms will tell some great old stories (including "The Tower of Babel" and Ovid's *Tale of Two Trees*), which lead into treasure hunts around the church for images in the architecture itself. Maps have been specially drawn up and music even composed for the occasion. 6/1, 6/9, 6/16, 6/23, and 6/30 at 2. Corner of Broadway and Wall St. (602-0705); $2.

"Window on the Universe"—**The New York Hall of Science** has recently doubled in size, with an immense interactive exhibit that includes awesome images of the solar system and beyond. Hours are Wed. to Sun. 10 to 5. 47-01 111th St., Flushing Meadows Corona Park (718-699-0005). General admission is $4.50 for adults, $3 for children (ages 3 to 16) and seniors.

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Bookish in Brooklyn—The annual "Welcome Back to Brooklyn" festival this year toasts the borough's authors—especially ones who write for children. Eat popcorn and cotton candy while listening to *The Stinky Cheese Man*'s creator, Jon Scieska, read from the book and discuss how he developed the character; Ken Rush reads his *The Seltzer Man,* and Richard Rosenblum will read *Brooklyn Dodgers Days.* 12:30 to 3:30 on the steps of the Brooklyn Public Library, Flatbush Ave. and Eastern Pkwy. An "Arty Facts" workshop at the **Brooklyn Museum** at 11, which repeats at 2, focuses on books inspired by the museum's collection of American paintings, including *A Ripping Day for a Picnic* and *The Peaceable Kingdom.* Kids can make books at the **Prospect Park Wildlife Center,** and hear stories about the Brooklyn Dodgers and New York City baseball in general in the storytelling tent on Eastern Parkway near Grand Army Plaza. A pop-up-book-making-workshop will be held at the Brooklyn Children's Museum from 12:30 to 2. All events are free (though admission is charged at the Wildlife Center—$2.50 for adults, 50 cents children 3 to 12). For further information call 718-855-7882 ext. 54.◉●

Backbone—**The American Museum of Natural History** adds a newly renovated and reorganized Hall of Vertebrate Origins and Orientation Center this week. Kids can punch up information on computer interactives, videos, and electronic newspapers in the Orientation Center. The six halls, with the largest and most varied group of vertebrate fossils found anywhere in the world, tell the story of vertebrate evolution. Exhibit opens 6/8. Central Park West at 79th St. (769-5800). Admission is $7 for adults, $5 for students, $4 children.

Minority Interest—A workshop on "Racism, Adoption, and Self-Esteem" is designed to address issues faced by both black and white families who are raising adopted children of color. 6/5 from 7 to 9. **Spence-Chapin,** 6 E. 94th St. (369-0300). $10.

All Dolled Up—To accompany an exhibit on "The Art of the Contemporary Doll," two doll artists will demonstrate skills involved in making cloth dolls,

Happening Savoir Faire

A tent beside the Cooper-Hewitt National Design Museum will serve as an ersatz studio for fifteen artisans this week. There children can see with their own eyes that human beings can actually make a shoe by hand, a barrel, or even a handbag. Register to have a look by calling 860-6977. June 6 from 2 to 5 and June 7 from 10 to 2. $10 general admission; $5 for members; free for children with adults.

Hose-Pipe Humor—*The Firemen,* a funny physical spin on the struggles and camaraderie of a group of embattled firefighters, is presented in a mixture of mime, musical theater, and toy theater by Theater Wederzijds—an accomplished Dutch theater group who perform in English. 6/7 at 7, 6/8 at 2, 6/9 at 1. Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-422-8534). $8.◉

Sound and Light—Make paper lanterns (2:45 to 4:15), take jitterbug lessons (4 to 5), see a slide demonstration at a day of free family programs. Many of the workshops speak to the experience of Asian-Americans during World War II in this country as part of a four-month program, "Allies and Enemies: The Dilemma of Asian Americans During World War II." **Asia Society,** 725 Park Ave. (288-6400). 6/8 12:30 to 5.◉●

Staged Whimsy—Bill Solly's charming original musical *The Story of Millicent* is about a 6-year-old business tycoon. Weekends at 1 through 6/29. Wings Theater Company, 154 Christopher St. (627-2961) $6. Also at Wings Theater, the *Amazing Shawnee Magic Hour* is back by popular demand for one week only: 6/8 at 3. Singer and illusionist J. P. Jarrett gets the audience involved in a magic show Sundays at 1:30. Theatre East, 211 E. 60th St. (838-8528). Reserve $12 for adults, $10 for kids under 12. A three-part harmony of songs, and sketch, *The Morgan, Torgan & Teri Show* (for ages 3 to 7) is at 11; *The Dragon Show,* by the same performers, explores childhood fears with humor (for children 5 to 12) at 2. 6/9 and 6/16 at Lang Recital Hall, Hunter College, 68th St. between Lexington and Park Aves. (772-4448). $10.

Photograph by Cutty McGill.

in concert

Betty Buckley...Viols & Sax...Charles Ives

Classical Music

Tuesday, June 4

Marc-André Hamelin, Pianist—Performs works by Bach/Busoni, Chopin/Godowsky, and Alkan. *Merkin Concert Hall, 129 W. 67th St. (362-8719), at 8; $12.*

Wednesday, June 5

Florilegium Chamber Choir—Performs works by Weisgall and Hilse. *St. Peter's Church, Citicorp Bldg., 54th St. and Lexington Ave. (718-387-2803), at 8; $10.*

Thursday, June 6

Noonday Concert—Violinist Kyung Sun Lee performs works by Mozart, Chausson, and Gershwin. *Trinity Church, Broadway and Wall St. (602-0747), at 1; $2.*

Ayako Yoshida, Violinist—Performs works by Beethoven, Bartók, and MacMillan. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 7; $15.*

Bargemusic—Works by Mendelssohn, Barber, and Franck for piano and strings. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

The Viol and the Sax—The New York Consort of Viols presents works by Gabrieli, Gussago, and Pinkham. *Christ & St. Stephen's Church, 120 W. 69th St., bet. Broadway and Columbus Ave. (580-9787), at 8; $12.*

AFMM Orchestra—Perform Charles Ives's *Universe Symphony;* Johnny Reinhard, conductor. *Alice Tully Hall, Lincoln Center (769-7406), at 8; $22–$30.*

Gay Gotham Chorus—A tribute to Nancy LaMott, featuring works by Josquin, Debussy, and Schubert. *Merkin Concert Hall, 129 W. 67th St. (362-8719), at 8; $15.*

Friday, June 7

Bargemusic—Works by Mendelssohn, Debussy, and Franck for piano and strings. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

Dogs of Desire—Chamber orchestra performs works by Stewart Copland and David Lang. *The Kitchen, 512 W. 19th St. (255-5793), at 8; $15.*

Saturday, June 8

American Landmark Festivals—Pianist Francis Heilbut performs a Schumann program. *Theodore Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2; $2.*

Dogs of Desire—Chamber orchestra performs Todd Levin's *Amnesia Machine. The Kitchen, 512 W. 19th St. (255-5793), at 8; $15.*

Sunday, June 9

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

New England Symphonic Ensemble—Performs an all-Clausen program; René Clausen, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 2; $tk.*

Lyrics & Lyricists—"The New Breed," with Nancy Dussault and Ann Hampton Callaway. *92nd St. Y, 92nd St. and Lexington Ave. (996-1100), at 2:30 and 8; $30.*

Metropolitan Greek Chorale—Performs works by Hassler, Handel, and Baboukis with mezzo-soprano Penelope Bitzas and pianist Stephen Vasta; John Baboukis, guest conductor. *Merkin Concert Hall, 129 W. 67th St. (362-8719), at 3; $15.*

Bargemusic—Works by Mozart, Fauré, and Tanayev for piano and strings. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 4; $15–$23.*

New York Camerata—Performs works by Goossens, Beethoven, and Walter Winslow. *St. John's-in-the-Village, W. 11th St. at Waverly Place (866-3459), at 4; $12.*

Spit Orchestra—Perform the world premieres of Mary Wright's *Jeff and Jenny Part 2* and the New York premiere of Eleanor Hovda's *Onyx. The Kitchen, 512 W. 19th St. (255-5793), at 7 and 9; $15.*

Rottenberg Chorale—Celebrates its twentieth anniversary, and Jerusalem's 3,000th, with a performance of works by Charles Osborne, Paul Ben-Chaim, and Sholom Secunda. *Merkin Concert Hall, 129 W. 67th St. (362-8719), at 7:30; $18.*

Monday, June 10

Betty Buckley & American Theater Orchestra—The Broadway Cares/Equity Fights AIDS benefit; Paul Gemignani, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; only $25 seats left.*

Dance

New York City Ballet—Repertory works, including *Mozartina, Vienna Waltzes,* and *Prodigal Son.* 6/4–6/8 at 8, 6/8 at 2, 6/9 at 3. *New York State Theater, Lincoln Center (870-5570); $20–$62.*

American Ballet Theater—*La Bayadère* on 6/4–6/6; all-Tchaikovsky program on 6/8. 6/4–6/8 at 8, 6/5 and 6/8 at 2. *Metropolitan Opera House, Lincoln Center (362-6000); $18–$65.*

LINES Contemporary Ballet—Choreographer Alonzo King presents the world premiere of *Handel Pas De Deux.* 6/4–6/8 at 8, 6/8 and 6/9 at 2, 6/9 at 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $28.*

Flamenco Vivo—The Carlota Santana Spanish Dance Company performs contemporary flamenco works based on the poetry of Gabriel Garcia Lorca. 6/4–6/8 at 8, 6/8 at 2, 6/9 at 5. *Clark Studio Theater, Lincoln Center (279-4200); $24–$28.*

Noche Flamenca—Classic gypsy flamenco led by Soledad Barrio and Martin Santangelo. 6/4–6/7 at 8, 6/8 at 7 and 10. *Theatre 80, 80 St. Marks Pl. (293-4277); $23–$28.*

Silvia Martins Solo Dance—Modern dance works by Molissa Fenley, Doris Humphrey, and Tere O'Connor. 6/5–6/8 at 8. *Bessie Schönberg Theater, 219 W. 19th St. (924-0077); $12.*

Carolyn Dorfman Dance Company—Premieres *A Fork in the Road.* 6/7 and 6/8 at 8. *Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Lexington Aves. (772-4448); $17.*

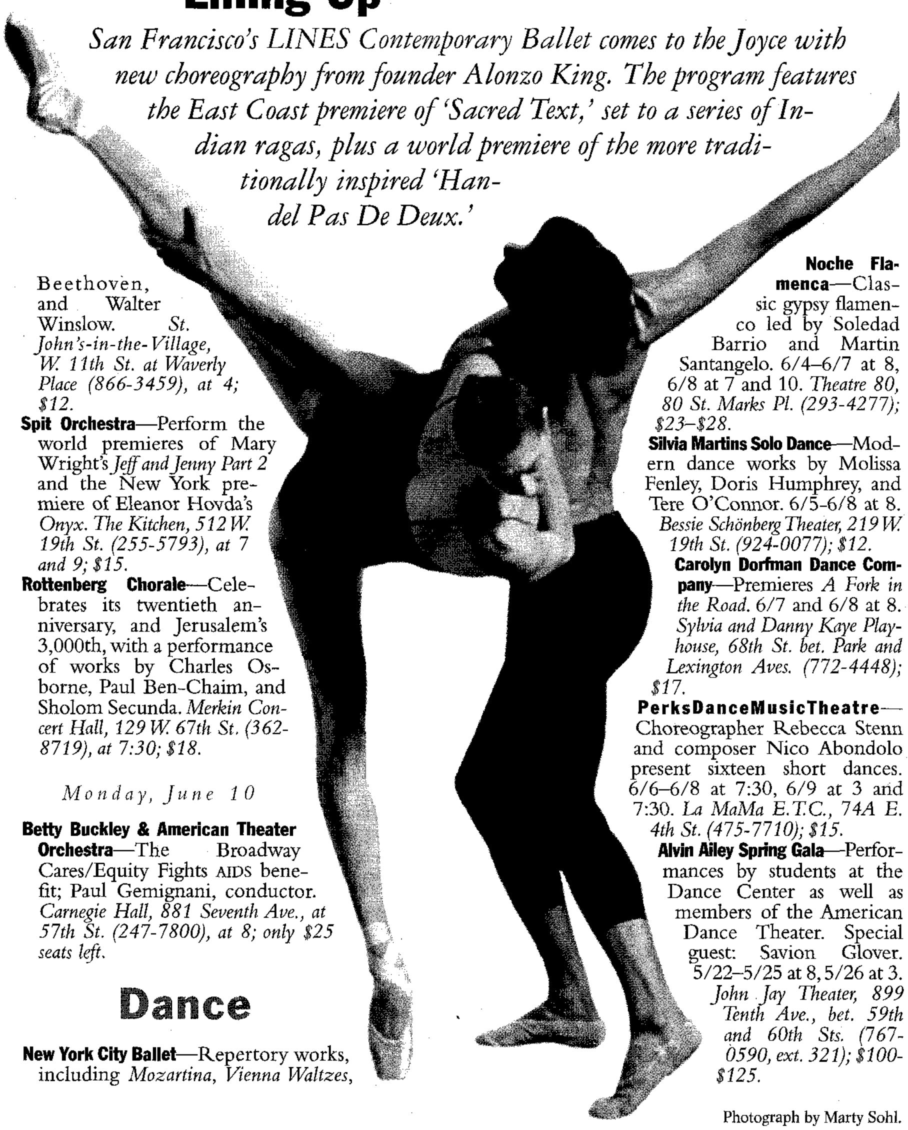
PerksDanceMusicTheatre—Choreographer Rebecca Stenn and composer Nico Abondolo present sixteen short dances. 6/6–6/8 at 7:30, 6/9 at 3 and 7:30. *La MaMa E.T.C., 74A E. 4th St. (475-7710); $15.*

Alvin Ailey Spring Gala—Performances by students at the Dance Center as well as members of the American Dance Theater. Special guest: Savion Glover. 5/22–5/25 at 8, 5/26 at 3. *John Jay Theater, 899 Tenth Ave., bet. 59th and 60th Sts. (767-0590, ext. 321); $100–$125.*

Opening

Lining Up

San Francisco's LINES Contemporary Ballet comes to the Joyce with new choreography from founder Alonzo King. The program features the East Coast premiere of 'Sacred Text,' set to a series of Indian ragas, plus a world premiere of the more traditionally inspired 'Handel Pas De Deux.'



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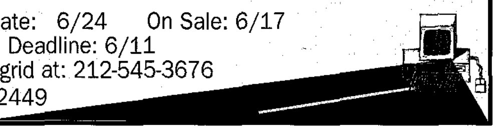

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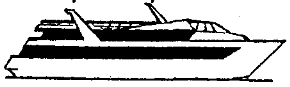

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Japanese, Silky Long Hair—Model looks/smile, never married, happy, entrepreneur, 5'4", 39 (looks 29!). Seeks handsome Wall Street MBA type (29-40), well-dressed, city lifestyle, have humor. Both enjoy brunch at Pierre, cooking in Paris, piano at home...leading to marriage. Kid okay. Photo. 8156 ✉

Such Stuff As Dreams Are Made Of—Beautiful and elegant CEO of renowned manufacturing company, 36, tall and thin with legs that don't stop, and in great physical shape, seeks her male counterpart. I am an unusually, successful, confident and passionate woman who loves to laugh, and I am looking for a special man who can add the one missing factor in my very complete life. My ideal companion is 35-45, extremely successful and confident, with a warm heart. Great looks will attract me, but a quick challenging mind will hold me. Let your imagination soar and take a chance. Dreams do come true. Note/phone/photo necessary. 8121 ✉

Beautiful Blond, Sexy—46-year-old female, seeks fit, successful male (40-56) for fun, love and to share life's adventures. 8146 ✉ ☎

MD Surgeon Specialist—Communicative, nice-looking, nice guy (really!), quite funny, warm, trim, 5'11", genuine, 40, fun. Seeks educated lady with warm heart, under 37, tallish, for romance, family. Phone/photo necessary, please. 8129 ✉

Woman Of Pulse—My mind: first rate; humor: a little wild; libido: most qualified. Of good taste, winning ways. Comfortable in city or Styx. If, by your wit, you find me, I'll be widowed, lithe, shapely, of pretty countenance. You, sir: noble heart, cultivated thought, active 60s-70. 8153 ✉

Partner Wanted—Handsome CEO, youthful 57, tall, slim and Jewish. Hoping to meet one pretty, bright, unencumbered, casual, size 6 kind of a lady. Photo and nonsmoker a must. 8084 ✉

Affectionate, Successful, Beautiful—Intelligent, uninhibited, slim 48-year-old female - looks like Botticelli's "Venus" (no shell). Seeks interesting, sexy, sophisticated, outgoing man with liberal politics, easy laugh, tuxedo, and no serious life problems. 8139 ✉

Tall, Attractive Redhead—Waspy by background, New Yorker by choice. Successful, with lots of interests. Enjoy the arts, tennis, skiing, the city, the country. Looking for smart, successful, attractive guy, 48-58, who's capable of fun and happiness. Sense of humor a must. Please send note/photo/phone. 8119 ✉

You Have Blue Eyes—Shoulder-length hair, a voluptuous figure, and just as importantly, a finely cultivated, sophisticated mind. I'm a European-born, American-educated widower, 5'11", 175 lbs, in my early 50s, with grown children, homes on the North Shore and upper East Side. You are engaged in some intellectually stimulating endeavor. I am financially comfortable, president of a small, nationally known corporation, battling rather successfully with giants of my industry. If you are culturally and politically aware, emotionally secure; if you enjoy a lingering conversation over espresso (or scotch); if you like classical music but still get nostalgic when you hear Bob Dylan; if you enjoy off-Broadway, Renaissance paintings, and holding hands while walking, and like to end the day in a romantic embrace with the person you love - then please drop me a thoughtful note and photo. Perhaps we can develop an intimate relationship and explore some of life's simple and complex pleasures together. 8131 ✉

Girl Porsche Seeks Boy Porsche—Or like. Very attractive, long blond hair, blue eyes, young 34, professional, who enjoys the best in life. Into fun, dancing, travel, boating, beach, sports and the arts. Please have similar interests, be very attractive, monogamous, emotionally and financially secure, with sense of humor. Recent photo/note. 8154 ✉

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Seeking Single White Catholic Male—35-45, sense of humor, emotionally stable, financially secure, intelligent, nonsmoker, looking for long-term commitment and children in the future. Photo. 8103 ✉ ☎

Female Scorpio, 58—Is looking for a male Pisces, Scorpio or balance, 60-70. Photo and note. 8104 ✉

Ensnare Me—Attractive, single Jewish man, 37, Anne Rice fan, cultured, literary, romantic and playful, seeks to abandon the pedestrian and explore the esoteric with a strong-willed woman, average to Rubenesque, who will literally captivate me with her charms. Can dance if forced to. Shall we tie the knot? 8143 ✉ ☎

Pretty, Impetuous Woman—Jewish, would like to share her East Hampton poolside hammock with a romantic man over 45, of intelligence and humor, who loves to have his back rubbed and delights in the joy of delicious anticipation. Please send note/photo/phone. 8140 ✉

Very Pretty Jewish Woman—Living in Manhattan, involved in own business and music - seeks attractive man, 50-58, self-employed, for fun, friendship and romance. 8134 ✉ ☎

Hot Summer In NY—Is no place to be... without this tall, dark, handsome, successful, Jewish, funny 40s businessman. If you are 30s, marriage-minded, respond now. Photo essential. 8149 ✉

Asian Lady—Pretty, educated, seeking intelligent, successful male, to 40, for love and marriage. Note/photo. 8150 ✉

Pretty Woman—Passionate, bright, active, professional, seeks thoughtful, compassionate, intelligent man who is honest, easygoing and believes in the magic of love. I am 37, Jewish and desire a lifetime companion to share the twists and turns. 8172 ✉

Classy, Caring NJ Widow—66, seeks tall, special quality man. Photo. 8108 ✉

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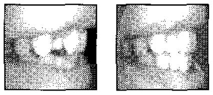
Buddies First—I am an intelligent, athletic, tall, warm, very good-looking Jewish male, not easily swayed by success or beauty - well, maybe beauty...funny, very young-looking 41-year-old male. I like the jeans, T-shirt, shorts, leggings, sweats, Jewish, down-to-earth, work-out, classy, nonjudgmental, book-reading, with-it, funny, adorable face, thin and shapely, under-40/over-30, head-turning body, bright, a little immature, movie-loving, laughing, very feminine jock type. Great photos get immediate attention. 8091 ☒

Modern Orthodox Jewish Gentleman—Mid 50s, energetic, intense, successful CEO, 5'9" tall, divorced, two grown children, seeks attractive, lively, sharp, marriage-minded Jewish lady, 40 plus, to share active lifestyle and have fun together. Family welcome. 8126 ☒ ☎

Joie-De-Vivre Woman—Sensuous, attractive, sincere, recently single, optimistic about future - possibly with you: a man comfortable with yourself, proud of your personal and professional successes, 50-60, preferably Jewish, appreciates music, the arts and me. 8144☒

I'll Come Right Out With It—I hate yard sales...but I'm sure we can come up with other pleasurable pursuits. Very handsome, fit, 37, MBA, solid, caring and considerate - seeking pretty, refined, intelligent woman under 37, for committed relationship. Photo, please. 8102 ☒

Naughty Nice Guy—Loving, looks, fit, trim, divorced, white, 50s - seeks warm, feminine beauty, 30 plus. Photo. 8123 ☒



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Snow White—Has met Dopey, Grumpy and Sleepy...so where is the Prince already? Beautiful, witty, slender, Harvard MBA, 28, seeks Jewish charmer, 28-35. Please be funny, cute, tall, cultured, very well-educated and deeply kind. Note/photo/phone. 8165 ☒

Seeking Neurotic Woman—(I'm increasingly impatient with self-deception). I am an admittedly (slightly) neurotic 47-year-old, sometimes considered handsome by already-married women, not rich but no squeeze pest either. An equal-opportunity dater. Photo please. 8101 ☒

Be My Sweetie—39, 5'9", 165 lbs, Jewish, handsome, muscular, down-to-earth, honest, professional, educated, sensitive. Like movies, exercise, kids, animals, traveling, exploring. You are 25-35, sincere, intelligent, pretty, shapely. No smoke/drugs. Any race/religion. Note/photo a must - will reciprocate. 8161 ☒

Searching For Love And Romance—I'm a successful businessman, 43, tall, dark, good-looking and willing to take a chance. I'm trying to find someone who is Jewish, 25-40, with a special personality, and, I guess this is a weakness of mine, but also one who is slim, shapely and very attractive. For the last couple of years I've had my fill of clubs and discos. Maybe we can find the chemistry that we're both looking for together. Willing to take a chance? Recent photo a must. 8127 ☒

Euro-American—5'6", 125 lbs, cultured, college-educated, successful blond beauty, seeks professional, successful, educated, warm, funny and least 6' tall, athletic, slim, white male, in his 30s, for sincere committed relationship. 8170 ☒ ☎

Pretty Lady Teacher—34, seeks handsome, smart Catholic male, 32-40, for life. Note/photo/phone. 7950 ☒

Beautiful, Brainy Blond—Loves flea markets in London, safaris in Africa, walks in country. Seeks educated, secure man, 50-65. 8116 ☒ ☎

Pretty Without Makeup—Jewish female, 39, divorced - no kids, Sephardic background, American values, seeks male, 35-45 (kids okay), for fun, friendship and future. Photo please. 8163 ☒ ☎

No Fear Of Commitment—Very attractive, Ivy-educated investment banker, 35, 6', career-focused, fitness-oriented, with healthy lifestyle (training for first marathon) and warm heart - seeks pretty, slim, fit, (212) professional woman, 23-33, with a heart of gold, whose career is as important to her as having a long-term committed relationship. Note/phone/photo. 8114☒

Exceptional Woman Sought—By a handsome, Ivy League-educated entrepreneur with a unique balance of humor and intellect, playfulness and depth. Still idealistic, with a great capacity for love and devotion, I am Jewish, 43, 5'10", athletic and truly ready for the woman of my dreams. If you're an accomplished, intelligent, truly beautiful woman, 25-37, with depth and a unique spirit, please respond with a photo and substantial letter. 8089 ☒

Sincere, Handsome Chiropractor—Mid 40s (looks mid 30s), caring, sensitive, nonsmoker, family-oriented, seeks soul mate who is a pretty, fit, bright woman. Phone/note/photo optional. 8097 ☒ ☎

Very Pretty Ivy Grad—LI, 33, 5'6", thin, seeks attractive, highly educated, sensitive, nonsmoking white man, under 36, for travel/fun/future. 8171 ☒ ☎

Man Of Taste And Sophistication—I'm a successful business entrepreneur and enjoy living well in LA, Kona and Hamptons. I also enjoy working. I have the time and resources for travel and play, a quest for personal growth. I'm seeking a vibrant, beautiful, warm, slender, well-built, romantic and refined partner who understands what I'm saying, who also likes the simpler things in life. Vitals: 52, 6', 190 lbs, good-looking, sexy, impeccable dresser, balding, ethical, fun-loving, sharing, into a healthy life style, "nonsmoker". Looking for a great lady, 35-45, with a quality background, who has a zest for life, the desire and time to share it with a quality man, and who is as financially secure as I am. A good reply/photo will get a prompt response. 8141 ☒ ☎

Wish To Care And Share—Professional female, 34, would love to meet. 8085 ☒

Bright, Attractive Jewish Male—Successful professional - 42, 5'11", 185 - is seeking a serious (and fun!) relationship with a warmhearted, down-to-earth, bright, attractive Jewish woman who shares my desire for marriage and children. I enjoy movies, long walks, talking, music, food, biking and tennis, and can charm both senior citizens and kids alike! Photo/note. 8135 ☒

One Of The Good Guys—Handsome Connecticut physician seeks professional woman, 28-36, of substance and beauty, for all that's special in life. Photo. 8151☒

Northwest Suburbs—Pretty Jewish female, a youthful 60, searching for a man, 58-69, to enjoy dining in or out, theater, movies and museums. A sense of the ridiculous is a must. 8113 ☒

The Perfect Love Story—Successful writer, 34, 6'1", 185, fit, Pacino looks, intelligent, outgoing, witty, sincere, athletic - seeks pretty lady, 25-35, slender, talkative, bright, upbeat, to begin the story together. Note/photo. 8155 ☒ ☎

Handsome, Athletic, Tall—Emotionally/financially secure white male seeks shapely, naturally attractive, successful, affectionate female, 28-36. Prefer light-color eyes, pleasant personality and a Southern outlook on life. NY, NJ or Vero Beach, FL. Note/photo/phone. 8095 ☒ ☎

Very Pretty Black Female—Professional, 30, seeks attractive, professional, single white male, 27-37, for relationship. Photo. 8096 ☒ ☎

Handsome, Caring—Professional white male, 47, enjoys romantic dining, travel and fine art. Seeks passionate, cultured European or Latin lady, under 42, to share love and life. Photo/note. 8174 ☒

Emotionally Available—Physcially active, politically left mensch, 36, seeks astute woman to share cultural, outdoor and life's adventures. Kid(s) okay. 8173 ☒

Successful Jewish Businessman—Tall 36-year-old, looking for a special friend in her 30s, who enjoys the nonmatrimonial life style. I won't be intimidated with a bright, accomplished, highly successful, career-oriented woman. If fine romantic dining and sport events are appealing, then drop me a line and tell me how you're feeling. Note/photo if possible. 8115 ☒

Adventurous, Beautiful Woman—With new body and new all-wheel-drive vehicle, ready for hiking, backpacking, kayaking, laughing, loving, and then some. 38, 5'5", Jewish, artistic, charming, seeking funny, clear, confident, creative, kind, generous, athletic, arts-oriented, handsome man, 35-45, nonsmoker. Note/photo/phone. 8130✉

Still Searching For Yourself?—Don't answer this ad! If you know who you are and what you want, keep reading. Me? Tall, blond, slender female, 40, grad student/business exec, seeks a good man, 40 plus. I love books, movies, Manhattan, hiking, computers, Hawaii, psychology and kids (have none). You don't have to love what I love - but you are an articulate, special guy with a warm heart, who can leap tall buildings in a single bound. I seek a long-term monogamous partnership with a unique man. Note/photo. 8100 ✉

Classy Latin Female MD Of NJ—Seeks soul mate - honest, professional, healthy, nonsmoker, 35-46. Phone/photo/note. 8162 ✉

Nubile Physician—Classy, gutsy, kind, seeks spirited and loving man, 45-55, for something vivid and long-lasting. 8167 ✉

Global Adventurer—Affluent, youthful man, 64, slim, 5'6", athletic, sensuous, with humor - enjoys music, outdoors. Seeks attractive, petite female to explore the world with. Photo/note/phone. 8106 ✉

Classy, Intelligent Lady—Very pretty, with lots of charm, seeks successful, commitment-minded male counterpart, 50-60, with solid values and a sense of humor. 8122 ✉

Child's Bedroom Available—Renaissance man - mid 50s, trim and handsome, seeks ready-made family. Recently divorced after 30-year marriage, I want laughter and little feet in my fabulous homes. I am very tall, impeccably groomed, hyper-articulate on food, travel and literature, and suitably wealthy. If you are college-educated, tolerate smoking, affectionate, drop-dead gorgeous (for your type), under 35, and equally modest, please respond. 8092 ✉

I Like Kids—5'10", 40, mensch with an edge, casual, handsome, fit, outdoorsy, sense of humor, seeks similar, 30s, non-Republican woman. Note/photo. 8158 ✉

Animal Doctor—Manhattan veterinarian, handsome, athletic, 38, 5'10", vegetarian, into rescuing animals, ballet, art, movies. Seeking attractive, athletic, supportive female, not allergic, who loves being with animals. 8088 ✉ ☎

Tall (6'), Trim, Distinguished—Divorced white male, 53, energetic, creative - home in Manhattan, Upstate cottage - successful business manager. Enjoys music, books, fresh air, kids, new ideas, animals, noisy restaurants with simple food, home cooking. Seeks soul mate, 32-42 (kids are fine), to enjoy life with gifted 14-year-old, two cats, to bring life and laughter to comfortable home. 8105 ✉

Exceptional Jewish Guy—32, successful, sexy and intelligent, seeks muscular yet feminine, single Jewish woman with a mind to stimulate, a heart to cherish and a body that's built. Note/phone. 8111 ✉ ☎

Sharp, Striking Professional—Jewish female, 30s, warm and witty - loves skiing, the arts and more. Seeks warm, fun-loving, professional Jewish male, 36-42, for everything special in life. 8117 ✉

Best Friend And Lover—Sought by Jewish female, 36, 5'9", attractive, curvy (size 14) blond, to enjoy movies, music, pets, good conversation...and forever. I am (and hope you are) honest, educated (MBA), warm, funny, young-hearted, romantic, generally happy. 8094 ✉ ☎

Looking For Love In New Jersey—Attractive Jewish professional female, 31, 5'4", thin, with many interests, seeks handsome, sincere, athletic Jewish professional male, under 40, to share good times with, possibly leading to a long-term relationship. Note/photo, please. 8138 ✉

The Time Is Right—31, 6'1", good-looking Jewish male. Very successful in business. Now ready to devote time to the other joys of life. I like sports, travel, nice dinners and laughter. I'm also a private pilot and enjoy flying to interesting places. If you are a cute, warmhearted and intelligent female, please write/photo. 8082 ✉

Rogue Warrior's Quest—Undaunted and unbowed trial attorney, 42, tall, dark and handsome (in a devilish way), creative, confident, athletic, secure and nonlethal, hungers for rapture with lovely, lean young lady whose smile is surpassed only by her smarts, sparks and brave heart. Summer travel and pleasures await us. Photo a must. 8083 ✉

Seeking Beautiful Italian Female—Bright, handsome, trim CEO seeks a very special Italian female for a loving relationship. Note/photo a must. 7315 ✉

Not All Appealing Women—Come in slender packages. Attractive, friendly, professional Christian woman, 42, has an active life, with lots of room for a warm, friendly man who enjoys his life and wants to journey the road less traveled as a double occupant. Note/phone. 8086✉☎

Very Pretty Sailor—With sloop and style...creative, successful, 48. Welcomes response from attractive, discriminating male interested in sharing summer sails, the arts, humor or a ski chairlift. 8109 ✉

Wish To Share—City/country life style with my best friend - a single white female, 33-40, cute/pretty, slender and communicative. A good-looking, fit, successful, educated, single white professional male who lives close by, enjoys the outdoors, life's daily adventures, the city's culture, family and friends...would like to meet you. NJ/NYC. Note/photo/phone. 8118 ✉

Can We Talk?—Professional, cute, brown-eyed Jewish female, nonsmoking, 39, able to emotionally connect but have not yet met Mr. Right. I'm intelligent, warm, witty, spirited and realistic. Can we enjoy the delights of NYC and casual country escapes together? 8148 ✉ ☎

Boston Chiropractor—Jewish, 39, very handsome, tall and fit, with NY roots and wit, perceptive, intense, affectionate and health-conscious, seeks Jewish female soul mate. Photo and note. 8093 ✉

Sleek, Tall Nubian Beauty—36, loves life and my teenaged daughter. Seeks tall, fun professional male, 32-45, for long term. 8120 ✉ ☎

Yearning For Your Soulmate?

There is someone out there who can light a flame in your heart. As a therapist and relationship counselor, I will work with you to identify and find the person you most desire. If you seek the best match without compromise, call me.

PROVIDENCE
MATCHMAKING, Inc.
575 Madison Avenue, New York

Sarah L. Ossey, MSW
212-605-0282
800-677-8215

With the right match, the flame never goes out.™

Gay, Elegant Lady—Accomplished, outgoing, pretty, kind and feminine, sought by an attractive, bright, caring and sincere, professional, NYC, 40something woman, for sharing mutual interests, life, passion and love. 8098 ✉ ☎

Handsome—Intelligent, 29, doctor seeking intelligent, professional single white female age 22-29 photo/note. 8168 ✉

Want To Share Life/Laughs/Love—With woman in wheelchair on a roll. 8128✉

Deeply Loving Lady—47 years - look 37, smart, very pretty, curvy, joyful, seeks Catholic male, 40-55, kind, successful professional, for great marriage. 8147 ✉☎

Tall, Pretty Blond Woman—Seeks tall, secure, sincere man for fun and possible lasting romance. I am in my late 30s, and I enjoy a broad range of interests. Please send photo and note. 8133 ✉

Very Handsome, 6', All Muscle—Dark hair, blue eyes, Ivy grad, warm, 34, Jewish seeks warm, great female. 8164 ✉ ☎

Handsome Manhattanite—Professional male, young 50, seeks pretty, fun-loving, lady who loves everything from the beach, country weekends to dining in Little Italy. Note/photo please. 8166 ✉

Lady Chatterbox Seeks Her Lover—Just kidding! Quietly offbeat, attractive, tall, willowy, 38, successful artist/author and single mother, is looking to meet warm, creative, 5'10" plus man. 8137 ✉

Birds Do It, Bees Do It...—Let's do it! If you are a romantic, successful, intelligent man who possesses humor, honesty and hugs... I am that slender, long-legged, ultra-attractive, classy, Jewish, 50s CT lady who enjoys family, laughter, music, golf and bridge. Let's fall in love! 8099 ✉

I Know You're Out There—A woman to share my life with. My best friend who I will fall in love with. In your eyes, I'll see adventure, romance and compassion. I am a strong, gentle, handsome man, 37, who finds meaning in building a family, career and a better world. Note/photo. 8169 ✉

SEE OUR
SPECIAL SUMMER OFFER
ON PAGE 98!!
OR CALL 212-779-7500

Just Moved To Manhattan—Vivacious, slim woman of substance and style seeks 50-plus gentleman to enjoy some of NYC's highlights and possibly develop a warm relationship. Note/phone. 8087 ✉☎

Dynamic, Independent Woman—(5'10", 39), looking for strong, stable man who knows where he is going and has fun getting there. 8157 ✉

Latin Beauty Sought—By Jewish professional, 38, 6'2", GQ looks, warm, bright, caring, sweet, loyal, funny, affectionate. Note/photo. 8124 ✉ ☎

Very Handsome Man—40, looks young 30s, owner of fitness consulting company, 6', 190 lbs, lean/muscular, model looks and build, financially successful, kind, easygoing, with good sense of humor, very selective but ready to commit to and spoil the right woman. Please be 26-36, gorgeous, fit, shapely, sexy but classy, sweet, kind, and enjoy the beach, movies, sports, working out, laughing and showing me New York. Note/photo, please. 8159 ✉

Classy Guy—Divorced Jewish male, 48, 5'11", 165 lbs, very handsome, intelligent, charming - country club member, south shore Nassau County resident - romantic, successful businessman, energetic. Needs a vibrant, warm, classy and beautiful lady partner to drive away in my new red Cadillac. Photo/note. 8152 ✉ ☎

Bright, Blond Beauty—Financially and emotionally secure widow, tall, slim, former model, healthy, athletic, very late 40s, nonsmoker. Loves dancing, movies, off-Broadway, boating, beach, travel, Italian food. Looking for NY or NJ man who likes to laugh and have fun. 8110 ✉

No Shrimps, Porkers, Crabs Need Reply—Modern Orthodox, attractive, active, appealing woman, 50, seeking male counterpart. Note/photo appreciated. 8125 ✉

Smart About Life, Stupid About Men—Young 40s, divorced Jewish female (with teenager), lives NJ. Attractive, petite, thin lady, mature and childlike, strong and soft, serious, fun, passionate, juggler of demanding life. Loves: kids, reading, Caribbean beaches, dancing, yoga, relationships, creating and unraveling chaos. Seeks a man who is attractive, spiritual, erotic, accepting, comfortable with your success (and mine!), not "spoiled" by life, people, drugs, alcohol or excess baggage... looking for "the real thing". Please send photo and letter. 8132 ✉

MARY ANN MADDEN #855

NEW YORK MAGAZINE COMPETITION

Hawaiian wedding cheer to you
We hope your troubles will be few.
Some towels for you, Chris and Sam:
With "His" and "His" the monogram.

Our boss at Disney is a champ: For
Re-releasing *Lady and the Tramp,* for
Rating it without an "X"
Since it contains no "V" or "---."

Above, rhyming verse for customized greeting or gift cards. No more than four lines, please, any scheme.

Results of Competition 852, in which you were asked to describe creative playthings.

Report: Favored topics: Sotheby's. Marge Schott and Dennis Rodman. The Unabomber and the Donald. The Marla and the president. Martha Stewart and Bob Grant. George Steinbrenner and New Jersey. Al Sharpton and a microphone. Also, and specifically: The Charles Grodin Doll—it talks . . . The Kathie Lee Doll—it sings. The Richard Simmons Doll—it cries . . . it wets. The Marlon Brando Doll—inflatable. You're cruel, Dick Plantagenet, all you think about is war, war, war. But you're a man, and we respect that in a person. Love your hat.

First Prizes of two-year subscriptions to *New York* to:

THE EDNA ST. VINCENT MILLAY DOLL—wind it up and it burns your Ken doll at both ends.
Elisa Falciglia, Reston, Va.

LIFE-SIZE WICKED WITCH OF THE WEST DOLL—dry clean only.
Bob Walser, Minneapolis, Minn.

THE PAMELA ANDERSON LEE DOLL—new from the makers of the Tammy Faye Doll.
Liz Suozzo-Cole, Santa Cruz, Calif.
sp. ment.: Charles Almon, Brooklyn, N.Y.

Runner-up Prizes of one-year subscriptions to *New York* to:

THE R.J. REYNOLDS EXECUTIVE DOLL—wind it up and it insists there is no evidence whatever linking children with dolls.
Marlene Anderka, Cambridge, Mass.

JOHNNIE COCHRAN COLLECTIBLE RACE CARDS
Sonny Maibaum, New Rochelle, N.Y.

THE MILTON BERLE DOLL—wind it up and it steals outfits from the J. Edgar Hoover doll.
Larry Snyder, Delray Beach, Fla.

And Honorable Mention to:

THE JEANE DIXON DOLL—wind it up and it says that it expected to be wound up.
Selma Ellis, Glenview, Ill.

THE JOHN WAYNE BOBBITT DOLL—some assembly required.
Stacey Roy, Silver Spring, Md.

THE JOHN WILKES BOOTH DOLL—wind it up and it shoots the Lincoln Logs.
Louise Jackson, Somerset, Mass.

THE CHRISTOPHER MILNE DOLL—wind it up and it trashes Pooh.
Pat Seeley, Silver Spring, Md.

THE FINAL JEOPARDY DOLL—what does Alex Trebek wind up with?
Lars Pettygrove, Charlottesville, Va.
sp. ment.: Edmund Conti, Summit, N.J.

THE AL D'AMATO DOLL—wind it up and it convinces you it's useful.
Anthony Flora, Yorktown Heights, N.Y.

THE GROUCHO DOLL—wind it up and it says "Is this a key, or am I just glad to see you?"
James Leary, Winnetka, Ill.

MICHAEL JACKSON CRAYONS—warning: not colorfast.
Stuart Berson, Mahwah, N.J.

THE CLARA BOW DOLL—wind "It" up.
Kara Karpman, Silver Spring, Md.

THE TOYMINATOR—turn him on and he breaks all your other toys.
Rick McLellan, N.Y.C.

RAGGEDY ANDY ROONEY—he winds up "60 Minutes."
Ryan Edwards, Denton, Tex.

THE RICHARD NIXON DOLL—wind it up and it says "I am not a doll."
Jim Ringel, Boulder, Co.

THE COLIN POWELL DOLL—wind it up and it opens a window and waits for a draft.
M. Minnicello, Staten Island, N.Y.

THE BOB DOLE DOLL—wind it up and it says "Bob Dole needs your vote."
Linnet Walker, Bradford, Vt.

THE ROSS PEROT DOLL—no winding required. Runs automatically.
David Chasman, Beverly Hills, Calif.

THE JACK KEVORKIAN DOLL—wind it up and it helps you wind things up.
Bruce Elting, N.Y.C.

LEOTOLS TOY—wind it up and it writes and writes . . .
Roger O. Kellerman, DDS, Albany, N.Y.

REPUBLICAN AFFIRMATIVE-ACTION FIGURES—assorted white males.
Heather Fontaine, North Reading, Mass.

THE SAMMY "THE BULL" GRAVANO MUSICAL DOLL
Ivor Winiply, Glen Cove, N.Y.

THE IKE TURNER ACTION FIGURE—battery not included.
Kevin Del Aguila, N.Y.C.

THE LLAMA DOLLY—stuffed toy imported from Tibet.
John Matthews, Wantage, N.J.

THE ENNUIJA BOARD—provides two answers to all questions: 1. "So what else is new?" 2. "That's pretty much what I thought."
Francesco Marciuliano, Dix Hills, N.Y.

THE JACQUELINE KENNEDY ONASSIS DOLL—Suggested retail price: $19.95. Sale price: $1.6 million.
Jennifer Gold Mantz, N.Y.C.
sp. ment. Shelly Lewis, Englewood, N.J.

THE WILLIE NELSON DOLL—$19.95 plus tax of $29.95.
similarly: Barbara Diniscia, Paterson, N.J.
Arnie Danoff, West Palm Beach, Fla.

THE PAUL MASSON DOLL—no wind before its time.
Lauren Foley, Cranston, R.I.

THE MARY MATALIN DOLL—wind it up, but call it "doll" and you're toast.
Larry Laiken, N.Y.C.

THE DEMI MOORE PAPER DOLL—no outfits, paint set included.
John DiLeo, N.Y.C.

THE BILL GATES PIGGY BANK—deposit your allowance and it turns into Chase Manhattan.
Sandra Warner, Chicago, Ill.

RUSH LIMBAUGH PLAYING CARDS—limited edition, deck of 51.
Sandy Easton, Short Hills, N.J.

THE MICHELANGELO SIGNORELLI DOLL—wind it up and it drags all your other toys out of the closet.
Nick Jainschigg, Brooklyn, N.Y.

THE OEDIPUS DOLL—wind it up and it says "Mama."
Nancy Gibson Nash, Dedham, Mass.

THE ELIZABETH HURLEY DOLL—wind it up and it will follow Hugh anywhere.
Joel Sitrin, Alexandria, Va.

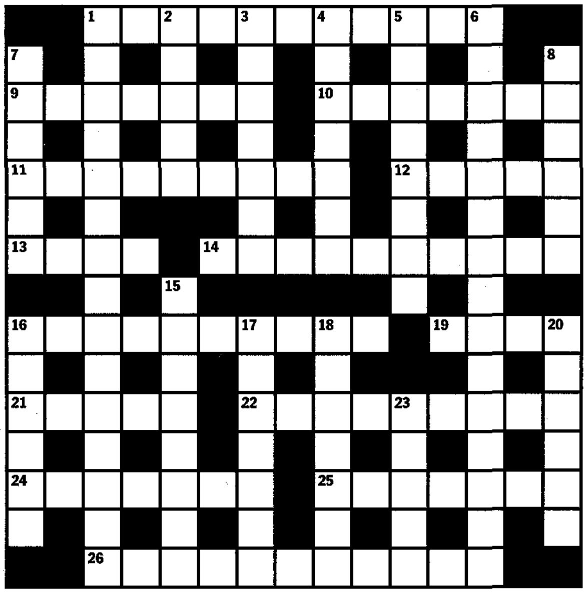
THE COMPETITION EDITOR DOLL—when it winds up, it says, "Hoping you the same."
Marjorie J. Levine, N.Y.C.

Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 855, *New York* Magazine, 755 Second Ave., New York, NY 10017-5998 or e-mailed to 76711.2310@compuserve.com. It must be received by June 14. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the July 28 issue.

The 'Guardian' Crossword

ACROSS

1 Demagogy, but backed by posh politician in an article. (3-8)
9 Is possession of such a Jewel ambiguous? (3-4)
10 Inaccurate statements about a not very big child. (7)
10 Jewish man put the kettle on. (6)
11 Choice place near Woolwich or Barchester. (9)
12 Wake up to a trick about love. (5)
13 Move in a city, say. (4)
14 Feline on South American plain would shortly suffer loss. (5,1,4)
16 Busy as bodies, more than one, after sound of decoration. (10)
19 Poet from 13. (4)
21 Pale girl in article. (5)
22 Presses on unrestrainedly to get answers. (9)
24 Trusting an awfully inaccurate statement in 1 across. (7)
25 One getting regent to budge? Not a fraction. (7)
26 Steal fruit from flat so that sceptics may take it. (5,2,4).



DOWN

1 Not well pitched up, being finally short of a length: there are limits for slips! (3,3,3,3,3)
2 Money for rubbing cheek? (5)
3 Goblin to pour the tea for painter? (7)
4 Sounding tuneful? See a doctor about it. (7)
5 Space travel going wrong after a short distance. (8)
6 Be off and seek custom during part of Geoffrey's years in power. (3,3,2,2,5)
7 Mood something to do with the wind after shearing. (6)
8 Climb from Chile's capital in fold of Andes. (6)
15 Soldier in game scheme for spare time soldiers' home. (8)
16 Jejune French gentleman, a bore. (6)
17 Sort of wound that's no handicap. (7)
18 The dog goes nuts if force is used. (7)
20 Where many people go at last? (6)
23 An island like turned up by the Tiber. (5)

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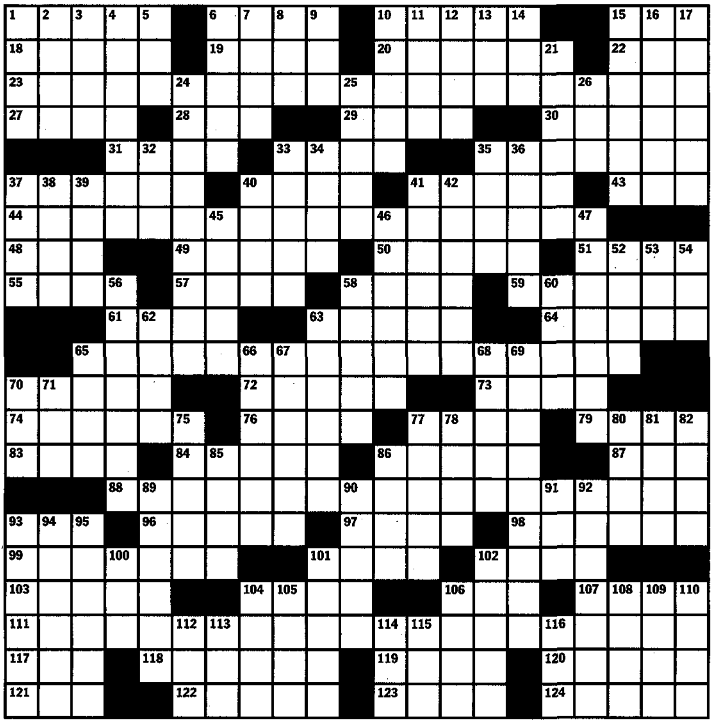
'Slogan Misfits': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 World-weary
6 Poet Pound
10 Adjust the alarm
15 Fairyland queen
18 In solitary
19 Second-ranked exec
20 Houston footballers
22 —— Dhabi
23 MIDAS slogan?
27 Having no doubts
28 Pair after em
29 Film pioneer Marcus
30 Clear the tape
31 Atlas contents
33 Tiff
35 Tea-set component
37 Atelier resident
40 Modish
41 Seething
43 Both Begleys
44 REALEMON slogan, with "The"?
48 W. Coast campus
49 Denoted
50 Evangelist McPherson
51 "Waiting for the Robert ——"
55 Central Aleutian island
57 Optimum
58 Dripping wet
59 To wit
61 "—— Leaving Home" (Beatles tune)
63 More than plump
64 Hangman's loop
65 DUCO slogan?
70 Speedily
72 Pancake topping
73 Suit to ——
74 Neither liquids nor gases
76 Femme's friend
77 Landed
79 Apply the whip
83 Defendant's reply to a charge
84 Local theaters, in "Variety"
86 Ancient birthstone for May
87 Also
88 CANNON TOWELS slogan?
93 U.S.N. police
96 Small glass tubes
97 Architect —— van der Rohe
98 French channel port
99 Walks the beat
101 Pine fruit
102 Long adventure tale
103 Computer correspondence
104 Pickle choice
106 Make the final payment
107 Homophone for "sight"
111 KFC slogan?
117 Nickname for 65-Down
118 Disinter
119 First son
120 Clark's partner
121 Dapper one
122 Fished for congers
123 Daly who played Lacey
124 Wax eloquent

DOWN

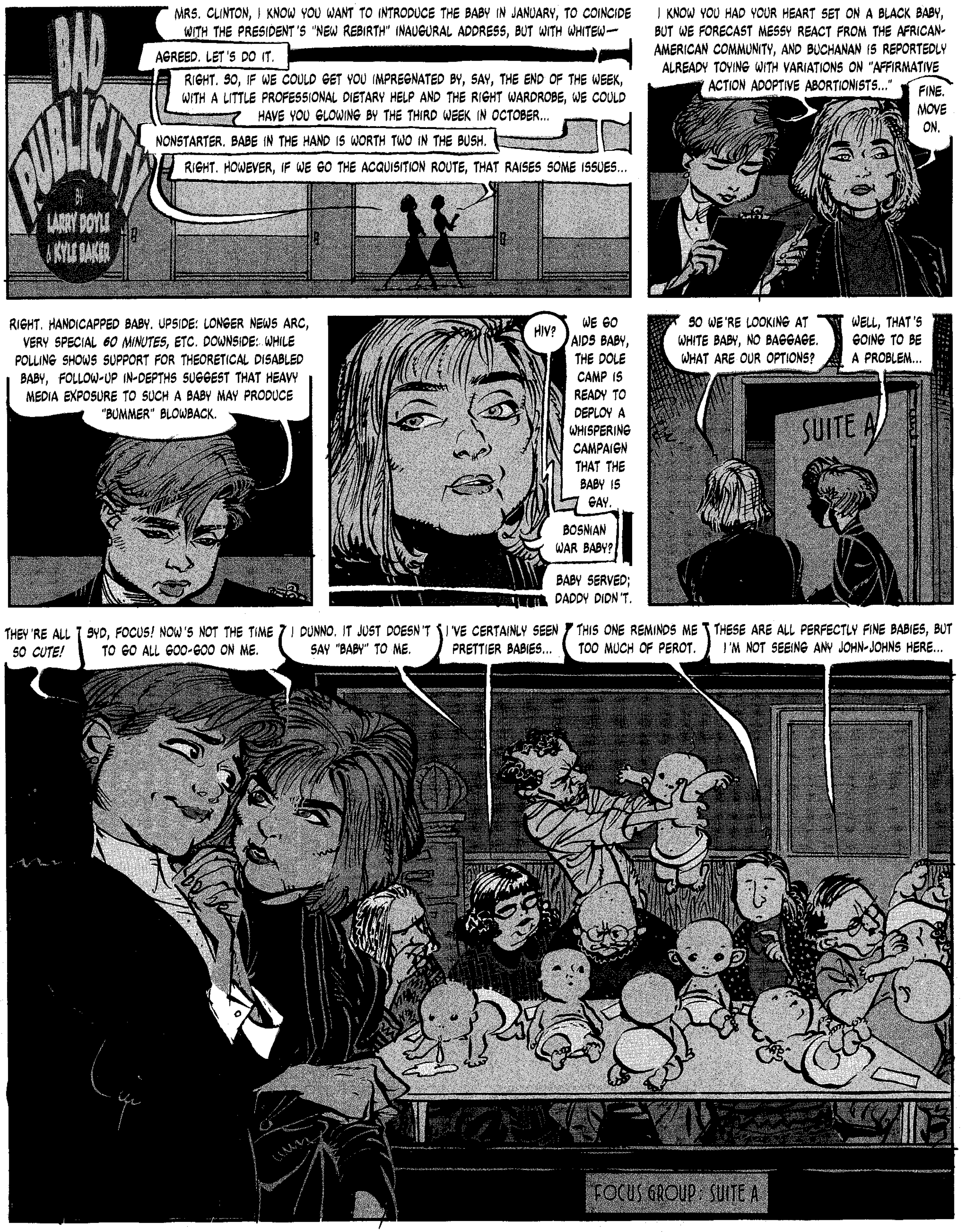
1 Leno and Gould
2 Family name in baseball
3 Sullen
4 Indigenous
5 One of the Tweedles
6 2,4,6,8 . . .
7 This is nothing
8 Race the engine
9 Zoo swinger
10 Automaton
11 Dubliner's homeland
12 Cabbage salad
13 Comic-strip shriek
14 Numero of coins in the fountain
15 Emma Bovary's title
16 Took down a peg
17 Store habitués
21 TV's "Remington ——"
24 Calendar page
25 Companion of alas
26 A feast —— famine
32 Start of a J.F.K. quotation
33 Switch tracks
34 Ancient Briton
35 Handle the situation
36 Become mellow
37 Greenish blue
38 Result of corrosion
39 Half a clock's vocabulary
40 They check the bks.
41 Melodic, as an opera tune
42 Deprived of an airline seat
45 Della of songdom
46 Slack off
47 Do new construction on
52 Some born in August
53 Overhead RR's
54 Needle aperture
56 Not gregarious
58 Once in —— moon
60 Green Gables girl
62 Having a shade of color
63 Like a Grimm meanie
65 Ivy League biggie
66 Last Mrs. Perón
67 Shea team, short form
68 Part of Hispaniola
69 Lady-in-waiting, e.g.
70 Slithery slayer
71 Tammany pro
75 Escargot
77 Concur
78 Potato-chip brand
80 Lying over
81 Chowder, for one
82 Fire-truck equipage
85 Gardner namesakes
86 Near-winning pt., in tennis
89 Take form gradually
90 Atlanta college
91 Job for a rock band
92 Faculty member
93 Emitted, as lava
94 Mrs. North of a TV series
95 Khrushchev's predecessor
100 Former Braz. capital
101 Medicated successfully
102 Pigs, boars, etc.
104 Kind of music or food
105 "Why not take all ——?"
106 Chief Norse god
108 South of Minnesota
109 Tease
110 To be, to Brutus
112 Devonshire river
113 Most-used English word
114 Play a role
115 "Thumbs down" vote
116 ——-mo (replay effect)



Solutions to last week's puzzles appear on page 75.

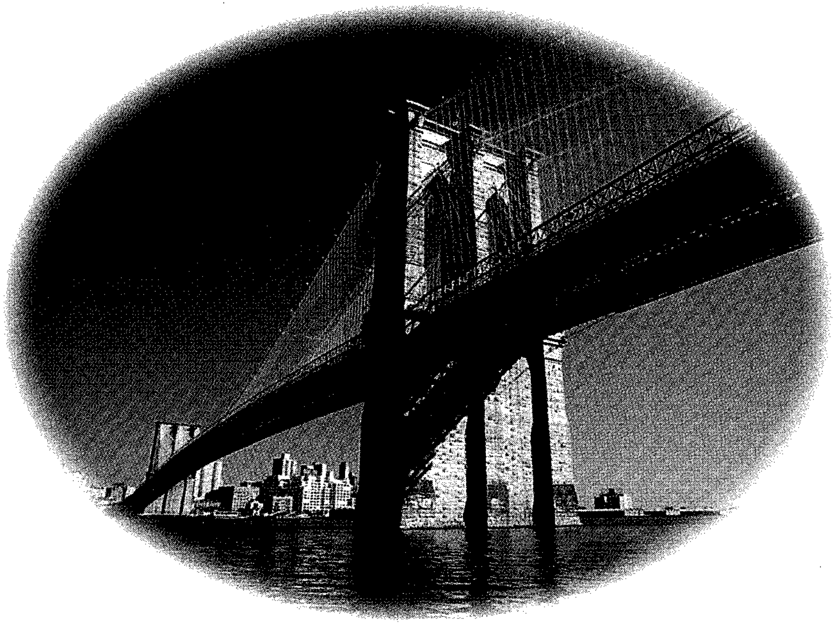
Baby Got Backgrounder

Syd and the First Lady triangulate the offspring issue and focus-group potential First Tots.

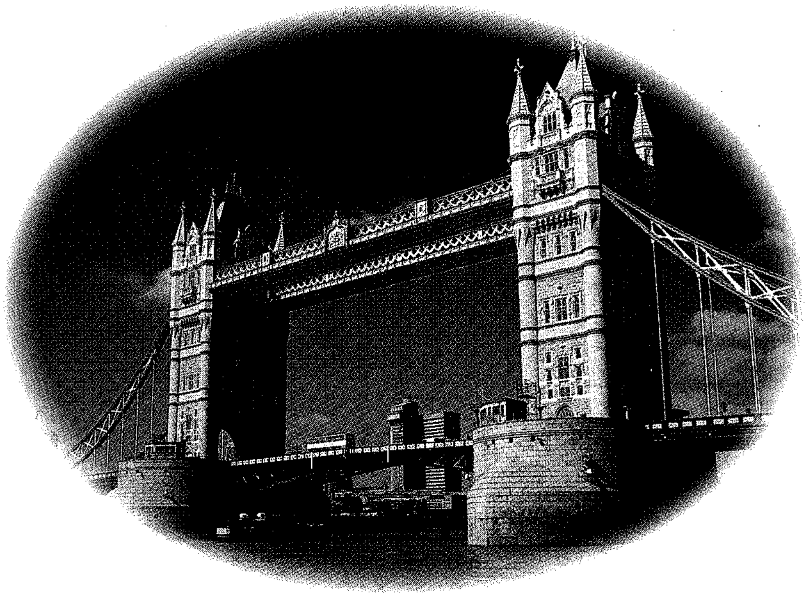

BAD PUBLICITY
BY LARRY DOYLE & KYLE BAKER
MRS. CLINTON, I KNOW YOU WANT TO INTRODUCE THE BABY IN JANUARY, TO COINCIDE WITH THE PRESIDENT'S "NEW REBIRTH" INAUGURAL ADDRESS, BUT WITH WHITEW—
AGREED. LET'S DO IT.
RIGHT. SO, IF WE COULD GET YOU IMPREGNATED BY, SAY, THE END OF THE WEEK, WITH A LITTLE PROFESSIONAL DIETARY HELP AND THE RIGHT WARDROBE, WE COULD HAVE YOU GLOWING BY THE THIRD WEEK IN OCTOBER...
NONSTARTER. BABE IN THE HAND IS WORTH TWO IN THE BUSH.
RIGHT. HOWEVER, IF WE GO THE ACQUISITION ROUTE, THAT RAISES SOME ISSUES...
I KNOW YOU HAD YOUR HEART SET ON A BLACK BABY, BUT WE FORECAST MESSY REACT FROM THE AFRICAN-AMERICAN COMMUNITY, AND BUCHANAN IS REPORTEDLY ALREADY TOYING WITH VARIATIONS ON "AFFIRMATIVE ACTION ADOPTIVE ABORTIONISTS..."
FINE. MOVE ON.
RIGHT. HANDICAPPED BABY. UPSIDE: LONGER NEWS ARC, VERY SPECIAL *60 MINUTES*, ETC. DOWNSIDE: WHILE POLLING SHOWS SUPPORT FOR THEORETICAL DISABLED BABY, FOLLOW-UP IN-DEPTHS SUGGEST THAT HEAVY MEDIA EXPOSURE TO SUCH A BABY MAY PRODUCE "BUMMER" BLOWBACK.
HIV?
WE GO AIDS BABY, THE DOLE CAMP IS READY TO DEPLOY A WHISPERING CAMPAIGN THAT THE BABY IS GAY.
BOSNIAN WAR BABY?
BABY SERVED; DADDY DIDN'T.
SO WE'RE LOOKING AT WHITE BABY, NO BAGGAGE. WHAT ARE OUR OPTIONS?
WELL, THAT'S GOING TO BE A PROBLEM...
SUITE A
THEY'RE ALL SO *CUTE!*
SYD, FOCUS! NOW'S NOT THE TIME TO GO ALL GOO-GOO ON ME.
I DUNNO. IT JUST DOESN'T SAY "BABY" TO ME.
I'VE CERTAINLY SEEN PRETTIER BABIES...
THIS ONE REMINDS ME TOO MUCH OF PEROT.
THESE ARE ALL PERFECTLY FINE BABIES, BUT I'M NOT SEEING ANY JOHN-JOHNS HERE...
FOCUS GROUP: SUITE A

USA

Official Sponsor
U.S. Olympic Team
36 USC 380



to



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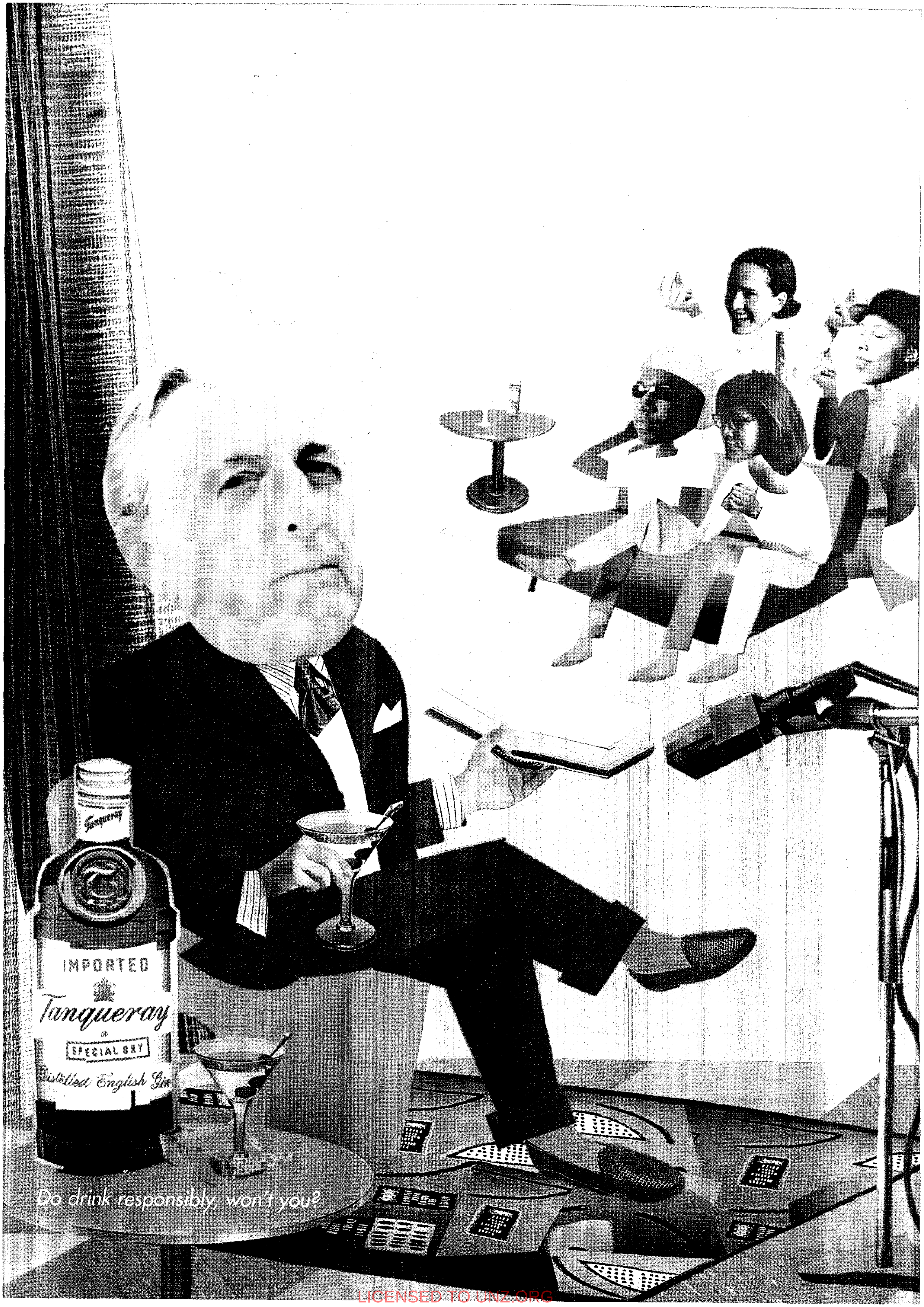
Tanqueray
IMPORTED
Tanqueray
SPECIAL DRY
Distilled English Gin
Do drink responsibly, won't you?